

MUSICAL COURIER

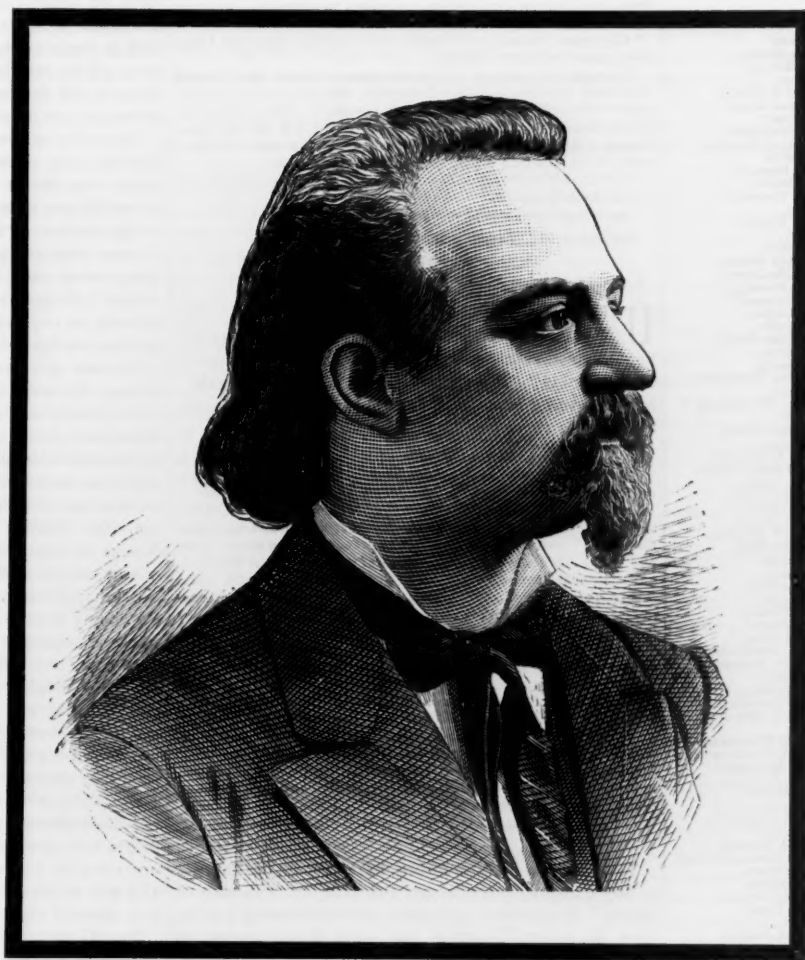
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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LOUIS MAAS.

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THE "Sun" still continues to discuss the fiddle question in a most interesting manner. It will be found reprinted in another column.

MR. LOUIS BLUMENBERG desires to inform Mr. Thomas Ryan that while a slip of the pen may make the "Mendelssohn Quintet Club" the "Boston Quintet Club," he never could by any possible flight of fancy or slipping of pens confound the "Boston Quintet Club" with the "Mendelssohn Quintet Club." There is but one "Boston Quintet Club."

AND now the "Herald" has interviewed Mr. Frank Van der Stucken on the music in the theatre question. This was the result:

Mr. Van der Stucken, the well-known musical director, is enthusiastic over the "Herald's" crusade in favor of better orchestral music in the theatres. He says:

"Do I approve the crusade? Most certainly! It's an excellent move and musicians wondered no one had had the courage to make it long ago."

"Almost every theatre orchestra in New York is inadequate. I will except that of the Casino, and, of course, that at the Metropolitan Opera House. The best I can say of any of the others is that it is a little less bad than the worst."

"Either let us have good music, as in London, or none at all, and short entr'actes, as in Berlin. The badness of the bands is a trifle to the miserable character of the programs."

"Many people make the mistake of supposing that a good band necessarily means a band with a lot of brass in it. As a matter of fact, there is far too much noise in the New York theatre orchestras and the strings are neglected."

"Here is my idea of what a band in a comedy theatre should be: One flute, one oboe, two clarinets, one bassoon, two French horns, timbales, four first violins, four second violins, three violas, two 'celli and two contrabasses. This should be the minimum."

"For a theatre devoted to drama this scheme might be modified so as to include two flutes, one oboe, two clarinets, one bassoon, two horns, two trumpets, timbales and the same proportion of strings as before."

"For tragic Shakespearian music I should suggest two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, one drum and the strings as before."

"I lay stress, you see, on the elimination of needless brass and heavy drums, except in tragedy theatres."

"By neglecting to reform their music managers throw away a great opportunity of helping American composers. The theatres would be admirable schools for them to develop their powers in. Why, for instance, when a Shakespearian revival is to be given should not our Dalys and Palmers commission some of the young composers to write incidental music for the occasion? There are plenty who could do it."

"It would add an attraction to the performance and be an immense advantage to the composer."

"But rather no music at all than bad music."

Good for Mr. Van der Stucken.

UNDER the caption of "Musical Studio Evils" the New York "Herald" of last Friday discusses the bogus conservatories, fraud music schools and humbug studios dubbed "musical." Here is what the "Herald" has discovered among other things while investigating the matter:

The musical studio has almost supplanted the individual music teacher. It is a fashionable establishment, handsomely fitted up and containing nearly every known instrument. Over it presides a dapper young man, who is a "professor," with a beautiful French name in his advertisements, or by a stylish and fascinating woman whose cards bear a distinguished Italian name. The "professor" and the "madame" know all about music. They play all the instruments and are graduates of the best musical conservatories abroad and have studied under all the famous masters—they are in every respect distinguished. Thus equipped to do business, if their own statements can be believed, they advertise well the fact that they are prepared "to accept a few pupils whose references are unquestionable."

Instruction is promised in any method which may be desired, and there is always at hand a dazzling cohort of "assistant professors" or "mesdames" to lend a glamour to the other inducements. Marvelous things are guaranteed of teaching pupils to play in an incredibly short space of time. And in addition to all a reference to the studio is permitted when the pupil has completed a certain number of lessons; or he is assured of a position at the end of a stated period and given a diploma to prove his accomplishments. There are dozens of these "musical studios" in New York. Can you not see the damaging results of such a system on general musical efficiency and the deterioration caused in the quality of public performances in which rapid pupils of this sort gain cheap employment?

The "Herald" should turn its attention to the so-called conservatories where the title of "Doctor of Music" is conferred, and show up the humbug just as THE MUSICAL COURIER has been doing during its past 500 numbers. We see by the advertisements in the "Herald" itself, however, that another conservatory on Forty-second-st. is emulating the example of our old friend "Doc." Eberhard, and will dispense (with the permission, of course, of the Legislature) degrees of musical doctorship. The "Herald" ought to investigate the subject. It winds up the article above referred to as follows:

It should be added, perhaps, that my remarks do not refer to the really deserving conservatories and musical colleges, such as the National Conservatory of Music, where the finest instruction is given by the most proficient teachers, to be graduated from which requires a thorough knowledge of music, so far as the course extends, and where the pupils have to pay quite as much as under competent individual teachers. These institutions have done much to elevate the standard of music in America. They are essentially different from the rapid system "studios" to which I have referred.

A NEW STUDY IN CHOPIN.

X.

IN his thirtieth chapter Niecks enters into a severe but discriminating discussion of Chopin's compositions, and in his epilogue he sums up Chopin as a man and as a musician. From the latter we will make a few pertinent quotations. In speaking of Chopin he says: "Physical delicacy brought with it psychical delicacy, inducing a delicacy of tastes, habits and manners which early and continued intercourse with the highest aristocracy confirmed and developed. Many of the charming qualities of the man and artist are derived from this delicacy. But it is likewise the source of some of the deficiencies and weaknesses in the man and artist. His exclusiveness, for instance, is no doubt chargeable to the superlative sensitiveness which shrank from everything that failed to satisfy his fastidious, exacting nature, and became more and more morbid as delicacy, of which it was a concomitant, degenerated into disease. Yet, notwithstanding the lack of robustness and all it entails, Chopin might have been moderately happy, perhaps even have continued to enjoy moderately good health, if body and soul had been well matched. This, however, was not the case. His thoughts were too big, his passions too violent for the frail frame that held them, and the former grew bigger and more violent as the latter grew frailer and frailer. He could not realize his aspirations, could not compass his desires—in short, could not fully assert himself. Here, indeed, we have lit upon the tragic nature of Chopin's life drama and the key to much that otherwise would be enigmatical, certainly not explicable by delicacy and disease alone. * * * In fact, had not Chopin been an artist the tale of his life would have forever remained a tale untold. But in his art as an executant and a composer he revealed all his strength and weakness, all his excellences and insufficiencies, all his aspirations and failures, all his successes and disappointments, all his dreams and realities."

Thus Niecks, and could it be better said? Herbert Spencer once confessed that the tales of Chopin's sensibility were almost incredible, and Balzac asserted that when Chopin merely drummed on the table it was positively musical. "Come," said Berlioz to Legouvé once, "come, I am going to let you see something which you have never seen, and someone whom you will never forget." It goes without saying he meant Chopin, so striking an impression did the young Polish composer produce on his contemporaries.

He was spiritually akin to Shelley, and there is a strange similarity in the characteristics of the two men, both physical and mental. Both built their palaces in dreamland, both were fiery patriots, and both were so exquisitely fashioned as to always suggest something feminine, even to that hysterical quality which is looked on as a special prerogative of the tender sex. But Chopin, like Shelley, had also a masculine side, and, as Niecks so appositely remarks, it was this tremendous energy compressed into a frail organization that caused the unhappy life of the artist, and prevented him from ever being in perfect harmony with his environment.

The Chopin of the dreamy nocturnes, the coquettish mazurkas, the brilliant waltzes, is a very different being from the Chopin of the F minor fantasia, the polonaises and the scherzos. In the nocturnes the femininity of the man is revealed at a glance, although the C sharp minor and the C minor ones are great dramatic poems requiring intensity of force and feeling. But the lovely F sharp major nocturne, with its trellis work of drooping flowers and exuberant runs, reminds one of Scudors' pearls falling on red hot velvet. The familiar E flat nocturne has unjustly driven its predecessor (op. 9, No. 1, B flat minor) into the shade, although it is far below it in musical significance.

The G major nocturne (in double notes) is a gem, but is as a rule taken too fast in the first part, while the second part is dragged unmercifully. The one in D flat is a summer's day dream, wherein two lovely voices mingle in harmony, and you are floated into another world; narcotizing music is this, but wondrously enticing.

The B and E major nocturnes are delicious and full of a clinging sweetness that is as luscious as it is enervating. The two in G minor are distinctly morbid, but it cannot be said truthfully that morbidity plays as large a part in these nocturnes as is asserted. They are tender, essentially feminine and poetic to a degree, but the preponderant mood is not unhappiness.

But oh, the difficulty of playing these self-same little poems! Our William Mason was once told by his

master, Dreyschock (a pianist the very antipodes of Chopin), that Chopin's singing tone was the largest he ever heard, which concurs perfectly with the accounts we have gleaned from Niecks of the master's playing of his own nocturnes in a beautiful, pure, unbroken legato.

But when we turn to the etudes we are amazed at the wealth of invention, originality and depth displayed. Ehler says of the G sharp minor etude that one could fancy himself on Parnassus itself than studying a double rate etude; and further remarks that, while time may destroy much of the literature of the piano, the Bach fugues and Chopin etudes will escape even its ruthless hand.

In these marvelous studies may be found the germs of all modern piano music, technical and harmonic. No composer coming after Chopin has escaped his influence, not even Richard Wagner, as John K. Paine has very shrewdly pointed out. Schumann, Berlioz and Liszt were all deeply affected by his discoveries in chromatic harmonies, and did not hesitate to acknowledge it. Niecks treats of this in detail.

The preludes are often associated with the etudes, but they have little in common with them, for they are twenty-five little cameos, each one a distinct mood or expression of some idea, struggling to be heard but seldom thought out, and although chiseled in their contour they leave us unsatisfied. Lofty, tender, serene, diabolic, morbid and stormy they remind us of Shelley's "Music, when soft voices die, vibrates in the memory." This is not formal music, it is the poetry of sound, and let Hanslick assert ever so strongly that music is but sounding forms and lacks content, these very Chopin preludes are melodic witnesses to the contrary.

In the mazurkas Chopin is more distinctly Polish than in any other form, with the exception of the polonaises. These tiny poems are literal dances of the soul, or are like Le Grand's "drummed tears." They are penetrated with sadness, even cynicism and irony; in them one is swept from hell to heaven in a bar, often a biting epigram stings us after a vision of Eden. Chopin resembled Heine in his gift of irony, but he lacked the German's humor entirely. Indeed, if exception may be taken to the Pole's work, it is the utter absence of humor in it. That divine attic salt that may be found in Shakespeare, Beethoven and Wagner is conspicuous by its absence in Chopin. A grave defect, a serious defect, and, as nature abhors a vacuum, she gave him in place of humor irony; hence the drastic quality of some of his work, the relentless return to the aching wound and the harping again and again on the same mournful theme.

When we come to the ballades and scherzi we begin to appreciate the greatness of the man. Here he has practically created new forms, and in the four of each kind which he left behind him has never been surpassed or even approached.

The A flat ballade is the most familiar, but the F minor is the greatest, both in style and character. It is an impassioned poem that rises to great heights, and the high aim of the work at the outset is maintained throughout. The F major (A minor) ballade is neglected by pianists either on account of its technical difficulties or else because its mood is not a happy one, although the introduction is a breath from fairyland. The G minor is truly a wonderful work—every measure stamped with feeling, every note full of meaning. In the ballades Chopin is versatile to a degree; his canvas is broad and he handles his subjects in a sweeping and masterly fashion, and with such coloring as to throw in the shade all composers for the piano, for let it be said here, no matter how great Bach, Beethoven or Mozart may be in their respective fields, Chopin was and is the greatest composer for the piano, and it is difficult to conceive of his ever having a successor, so thoroughly has he explored the field.

The scherzi are of no spiritual relationship with those of Beethoven; they lack the humor and the breadth, perhaps, but are intense to bitterness, noble, elevating and fascinating. We often wonder why the first scherzo in B minor is not heard oftener. It is drastic, but chaste; its daring dissonances are followed by what somebody or other calls "liquid moonlight," so ethereal, so silvery is the placid moon kissed melody in broken tenths, alas so seldom adequately interpreted.

The second scherzo is world famous and deservedly so, for its mellow coloring and charming themes are simply irresistible. The C sharp minor is a companion piece to the first scherzo, although not so austere or self contained. It is full of storm and splendor, but is morbid in tinting. The E major and fourth is more genial and happy and contains perhaps more of the true scherzo spirit than its predecessors. It goes without saying that they are all difficult, requiring great technical and interpretative qualities.

The four impromptus are oftener heard, particularly the first and last (Fantasy Impromptu), although both the second and third are worthy of study. The second contains the true impromptu spirit; it contains several moods—rambling ones, if you will—but exquisitely musical, nevertheless. Its closing bars are harmonies of the highest poetic character, but generally ruined in effect by the absurd directions to play the final chord *forte*, whereby everyone's sense of dynamic symmetry is outraged. Oh, ye Chopin editors, what sins of taste can be traced to your lucubrations!

The polonaises are, fortunately or unfortunately, popular, and consequently we seldom more than glean a tithe of their martial power, virile nature and brilliant effects. No weakling here, no Chopin of "lilies and languors," but a man who chants the war songs of his down trodden country, and makes of every polonaise, as Schumann so aptly says, a "cannon buried in flowers."

The barcarolle is really an extended nocturne, and in the same category is the berceuse. The valse are too well known to dwell upon, but we wish to speak of the great F minor fantasy and the B flat minor sonata. Whether the latter is or is not sonata form is neither here nor there; it contains immortal passages, the scherzo and the first movement in particular—the funeral march—looks like an afterthought, and the last movement is one of Chopin's ironical feats. But the F minor fantasy, op. 49, is a work of such a scale as to place it in the very front rank of great compositions for the piano—a work in depth of mood comparable only to the "Appassionata" sonata, and far richer in coloring, in expression and in variety of mood, not to speak of adaptation to the needs of the instrument. Its remarkable breadth and almost orchestral effects rank it as one of Chopin's master works. The B minor sonata is not a whit inferior to the one in B flat minor, let purists cavil as they will at both of them.

The variations, rondos, trios, concertos we have already discussed and there remain but the tarentelle and the allegro concerto, op. 46. The former is Polish and not Italian, the latter is probably the *forso* of an unfinished concerto (it has been orchestrated by Nicodé), and abounds in tremendous difficulties. It has been played with overwhelming success by Pachmann, in London, who seems according to contemporary criticism to be able to invest it with a life and coloring not at first blush preceptible in it. And now what shall we say, as we near the conclusion of these two volumes?

Our first feeling is a sense of gratitude toward Frederick Niecks, whose work must always, to a large degree, remain a labor of love (in which he was, however, materially aided by Novello, Ewer & Co.) He has stripped the fictional Chopin of much we admired, and it must be confessed the operation was painful, but the *real* Chopin is left to us and he is still lovable, still admirable, because human, and because more sinned against than sinning. Let us make a final quotation as a summing up of the whole work.

"As a pianist Chopin was sorely restricted by lack of physical vigor, which obliged him often to merely suggest, and even to leave not a little wholly unexpressed. His range as a composer was much wider, as its limits were those of his spirit. Still, Chopin does not number among those master minds who gather up and grasp with a strong hand all the acquisitions of the past and present and mold them into a new and glorious synthesis—the highest achievement possible in art, and not to be accomplished without a liberal share of originality in addition to the comprehensive power. Chopin is not then a compeer of Bach, Händel, Mozart and Beethoven. But if he does not stand on their level, he stands on a level not far below them. And if the inferiority of his intellectual stamina prevented him from achieving what they achieved, his delicate sensibility and romantic imagination enabled him to achieve what they were disqualified from achieving.

"Of universality there was not a trace in him, but his individuality is one of the most interesting. The artistic historical importance of Chopin lies in his having added new elements to music; originated means of expression for the communication and discrimination of delicate moods and emotions, and shades of moods and emotions that up to his time had belonged to the realm of the unuttered and unutterable."

In a word, Chopin was a link in that indissoluble chain of masters who are freeing music from the mere formal and enabling it to picture every emotion. Beethoven, the mighty, was one of the first, Wagner the latest link in the chain, and as music is yet in its infancy, it being the youngest of the arts, who shall say where it may end?

But a word of caution will not be amiss to the Chopin student.

You must have more than the mere love for Chopin; nature must have endowed you with special Chopin talent, otherwise let his works alone; and again remember it is a too rarefied musical atmosphere to breathe constantly; come to earth frequently, and before renewing your flights imbibe copiously of Bach and the classics, or else the end is not far off. (Chopin knew this himself and played Bach and Mozart daily. *Verb. sap.*)

Niecks' volumes close with interesting appendices containing communications from bona fide Chopin pupils, and a carefully compiled list of Chopin's works and also an index. As to the editions, use any in preference to Klindworth's, which is unmusical and in places absurd. Mikuli's is the best. Kullak's and Merkle's are good also, but the French editions in the main are incorrect. And now we cannot more fitly close this "new study in Chopin" than by quoting Robert Schumann's apt and beautiful utterance anent the Polish composer:

"Chopin is and remains the boldest and proudest poetic spirit of the age."

LOUIS MAAS.

It is with deep pain and sincere sorrow we are called upon to chronicle the death of the composer pianist, Louis Maas, of Boston, who died at his residence in Jamaica Plain, Tuesday evening of last week (17th inst.), of peritonitis.

We met Dr. Maas at the last meeting of the M. T. N. A. and received the same cordial greeting and affectionate inquiries about his New York friends, the progress of music and kindred topics. He was then looking forward with pleasure to a trip to the Paris Exhibition, and it was there he was first taken ill and was forced to return to this country some two weeks ago, only to die.

Dr. Maas has been a prominent figure in American music circles since 1881, his quiet, unostentatious manner, earnest devotion to his art and sterling qualities as a man endearing him to all he came in intimate relations with.

Louis Maas was born June 21, 1852, in the town of Wiesbaden. His father, Theodor Maas, was the principal music teacher in Wiesbaden, and his mother was an accomplished amateur in music. Father and mother being both musical, the son began to display his predilection for music at a very early age. When he was two years old his parents removed with him from Wiesbaden to London. Notwithstanding the positive indications of superior musical abilities, his father was reluctant to have him make that his profession, and accordingly placed him in the schools. When but fifteen he graduated at King's College with high class honors. During this time he was making good progress in the study of music, and with such promise of pre-eminence that his father finally withdrew his opposition, his decision being largely influenced by the opinion of Joachim Raff, a lifelong friend of both the elder and the younger Maas, and the young man was accordingly sent back to Germany in 1867, and entered as a student in the Royal Conservatory at Leipsic, where he was a pupil, until he graduated, of Carl Reinecke and Dr. Papperitz. From that time he devoted his whole time and energy to his art. The pianist Moscheles was also greatly interested in his career, and his friendship terminated only with his death in 1870. In the spring of 1868 Maas' first overture was performed at the annual conservatory concert in Gewandhaus Hall, and his second overture was performed on a similar occasion the following year. In April, 1872, he produced his first symphony, a work which made so favorable an impression that it was performed by the Gewandhaus orchestra under the baton of the composer. The winters of 1873-74 were passed in teaching in Dr. Kullak's conservatory, whose instruction he also enjoyed; and the summers of the same years were spent in Weimar with Liszt, who took a great interest in him. In this city he received honors equal to those conferred upon him in Leipsic. While here he played by invitation at one of the court concerts, and was much complimented for his artistic rendering of Chopin's E minor concerto.

During his concert tour in 1874 he played at thirty concerts, his tour embracing all the large cities of Germany. A vacancy occurring at the Leipsic Conservatory in December, 1875, or about eight years after he first entered the conservatory as a pupil, he accepted the unanimous call of its directorium to a full professorship, and he remained at the institution in that capacity until October, 1880. A number of his pupils in the meantime became famous as concert pianists, notably Miss

Helen Hopekirk, in London, and Miss Kate Ockelstein. During that time he had 200 English and American pupils.

Dr. Maas was a professor at one time at the New England Conservatory of Music, and also conductor of the Philharmonic concerts. He was for some time Boston correspondent of THE MUSICAL COURIER, and only his numerous traveling engagements forced him to relinquish the position, as he was up to the time of his death a great admirer of THE MUSICAL COURIER and an earnest believer in the principles advocated by it. Dr. Maas was known throughout the country by his classical piano recitals, and while as a pianist he was always restrained and perhaps lacking in spontaneity, still his lofty ideal of the art and student-like seriousness invested his performances with an interest missing from the recitals of many of his artistic confrères. Louis Maas was before everything else sincere; that was the keynote of the man's character, as man, as composer, as pianist, as conductor and as teacher. His compositions, while not numerous, show his versatility, for piano music, chamber music, song and symphony flowed from his pen. It is, of course, impossible at this early hour to get a complete list. We remember with pleasure, however, his scholarly and classic piano concerto, and a capital sonata for piano and violin; also some clever piano pieces, op. 13, "Recollections of Norway," which are as fresh as anything he composed. He was an enthusiastic worker in the M. T. N. A., and American College of Musicians, and his place will indeed be hard to fill. To his mourning wife we can but offer sympathy, to his departed spirit we can but say *vale*.

PERSONALS.

OVIDE MUSIN.—Ovide Musin spent most of his summer in Paris, where he had the opportunity of hearing what the critics said among themselves about American artists there. Mr. Clarence Eddy, the organist, of Chicago, he says made an immense success when he gave his concert at the Trocadero. Miss Sybil Sanderson's success, he says, is very genuine. The great coming musical event in Europe, Mr. Musin says, is the Rubinstein celebrations in St. Petersburg. All the great musical societies of France will send deputations there to congratulate the composer, who is the musical god of Russia. To the question, "Will he ever come to the United States again?" Mr. Musin answered: "That is difficult to say. My opinion is that he will, since the reason of his rather unpleasant memories of his last visit is that he and Wieniawski, with whom he appeared, were continually quarreling and he left America in disgust." Mr. Musin thinks an effort should be made to induce him to come. Mr. Musin will be heard here about November, in grand concert. His company includes Mrs. Tanner, soprano; Mr. Maina, baritone; Miss Montegriffo and Mr. Scharf, a young pianist who gained the Moscheles prize at Leipzig.

A GOOD LOOKING TENOR.—One of Miss Juch's tenors arrived in town lately in the person of Mr. Elvin S. Singer, who comes to us from the Vienna opera. Though not an American by birth, he is going to remedy this misfortune by marrying a charming young lady of Toledo, Ohio. Mr. Singer is a handsome man and has a good dramatic voice. He has been in the country about a year, and has devoted himself to English assiduously. He will make his debut in "Faust" and will then be heard in "Trovatore," "Bohemian Girl," "Der Freischütz" and "Marta," first in Brooklyn, then in Harlem. He has a three years' contract with Mr. Locke.

ALFRED BRUNEAU ON THE AMERICAN CONCERT.—"Behold a surprise! Mr. Frank Van der Stucken comes from the United States at the head of a small army of composers already well equipped for battle. We all thought that America would never be a fertile field from a musical point of view. We were mistaken; we have had another illustration of the musical influence of the modern movement. Mr. Van der Stucken has established concerts beyond the ocean at which preference is given to the music of young composers. He is admirably well acquainted with the new French school and has for all of us, even the most ignorant of the great Paris public, a certain sureness of judgment that is astonishing. The majority of the composers whose music was heard at this concert are at the beginning of their careers. They have a noble aim before them—to create an art in their country. For this alone, if for nothing else, they would deserve our fraternal sympathy and applause. In originality, completeness of orchestral control and technical deftness they are a trifle deficient, but this is but natural. I am bound to encourage greatly this significant manifestation, and it is with great pleasure that I mention the names of Arthur Foote, MacDowell, Chadwick, Dudley Buck, Huss, John K. Paine, Arthur Bird, Margaret Ruthven Lang, whose works give much promise for the future. Mr. Frank Van der Stucken is already an excellent chef d'orchestre. He conducted with equal devotion and vigor the works of his comrades and his own.

Now that the young American school has left its cradle its efforts will certainly tend toward the search for national personality, local color and a characteristic ideal. For my part, I have made it an object to encourage this courageous experiment in art, because it is another proof of the immense potency of contemporaneous music, which, in spite of all obstructions, springs up everywhere, grows and triumphs under the radiant beams of emancipation and hope of works and faith."—H. E. Krebhiel, in the "Tribune."

ARTHUR NIKISCH.—With considerable difficulty I have at last succeeded in obtaining absolutely reliable biographical matter with regard to our new conductor. These facts were embodied in an article in yesterday's Boston "Herald" from my pen, of which the following is a summary: Arthur Nikisch was born October 12, 1855, in Szent-Miklos, Hungary, and already in earliest youth showed the greatest musical talent. When only eight years old he played violin in a concert and received an ovation. At eleven he entered the Vienna Conservatory, and two years later took the first prize in an open competition for original compositions—his contribution having been a string sextet. He remained at the conservatory until he was nineteen, taking many other prizes, and being generally regarded as the genius of his class. At graduation he entered the orchestra of the Royal Opera as a first violinist, where he remained four years. At this time (1878) he was appointed assistant conductor at the old theatre in Leipzig, where Anton Seidl was chief; but the manager soon perceiving that his ability entitled him to a better place, at the end of the year he was appointed chief at the new theatre, where he has remained ever since. In spite of his operatic career, he is universally admitted by German critics to be as competent on the concert stage as in the theatre. He has often conducted at the Gewandhaus as Reinecke's substitute, besides giving concerts with his own theatre orchestra. He was also conductor of the Liszt Society. He has received countless offers to leave Leipzig. Frankfurt, Vienna, Cassel, Carlsruhe and Mannheim have all vied with one another in unsuccessful attempts to induce him to leave his beloved Leipzig; but it seems reserved for the most important art city of the New World to have finally overcome his scruples and induced him to conquer new fields. The musical world of Leipzig is in genuine distress, for they feel only too keenly that it will be impossible to replace him. He has earned a place in the great quartet of conductors—Richter, Levy, Mottl and Nikisch—and between these four geniuses and the second flight there is a wide gap. But Leipzig's loss is our gain, and it remains only for the Boston public to show genuine appreciation of the good fortune which has given the local musical guild a man whose artistic footsteps can be safely followed without any fear of a misstep.—Arthur Weld.

ANOTHER CONVERT.—Clara Louisa Kellogg Strakosch, accompanied by her husband, Carl Strakosch, has just returned from an extended European trip, and is stopping at the Hotel Continental. In conversation with a Paris "Herald" reporter she said: "Yes, I have been enjoying my summer and am feeling as well as possible. We have just come from lovely Aix-les-Bains, and before that we spent a couple of weeks climbing Swiss mountains, puffing about Swiss lakes and eating at Swiss tables d'hôte, but the most delightful part of the trip was the time spent at Bayreuth."

"I never had heard and never expect to hear again such wonderfully beautiful music. There is certainly nothing like it in this world, and I doubt very much whether there is in the next. No one can understand the majesty of Wagner's genius who has not listened to his operas as produced under his wife's direction. We heard 'Parsifal,' and I cannot describe the powerful effect it produced on me. I seemed to have been lifted out of myself."

Mrs. Carl Strakosch has quite recovered from her illness of last winter, and is ready for the coming season, although her plans are not yet perfected. She expects to spend several weeks in Paris.

LISZT AND THE LAOUTARS.—It is well known that Liszt was an enthusiastic admirer of the Roumanian "Laoutars," and the story has lately appeared in a German contemporary concerning the way in which the composer first made acquaintance with it. It was at the house of the Roumanian poet, Basile Alecsandris, who had invited a large number of guests to be present at a performance by a band of these musicians, led by the old chief, Barbo Laoutar. A national march was first played, and created so much enthusiasm that Liszt threw gold pieces into the glasses from which the musicians had been drinking. Then came a Tzigane melody, with which Liszt was so delighted that he rushed up to the leader, threw down more gold, and said: "You have given me some of your music, now listen to some of mine." With that he seated himself at the piano and began to improvise, in his own marvelous way, a Hungarian march. At its conclusion the old chief, with tears in his eyes, went up to Liszt and said: "It is my turn, master, to beg you to drink with me." While the glasses were touched, Liszt said, "What do you think of my music?" "It is so beautiful," said Barbo, "that if you will permit me I will try to reproduce it." Liszt smiled incredulously, but acquiesced, and Barbo turned to his players, lifted his violin, and forthwith the whole band repeated the march, with not a single note omitted, either from the theme or its elaborate developments and decorations. When the

wonderful performance was finished Liszt sprang from his chair, threw himself into the leader's arms and cried: "By Heaven, Barbo, you are a divine artist and a greater musician than I."

MISS EAMES CRITICISED.—I have been twice to the Grand Opera, to the Opera Comique once, and attended a concert of male chorus singers—1,800 of them—from all France. Paris is full of strangers, and for the entertainment of these there are none too many theatres. Ordinarily, in summer the aristocratic Grand Opera and the equally subvented Opera Comique close their portals, but this season these establishments are coining money with the rest. I was fortunate enough to hear Miss Eames, of Boston, in "Romeo and Juliet," at the Grand Opera. After overcoming the shock of paying a speculator \$4 for a \$2 seat, and recovering from the amazement produced by the elegance of the house itself, I settled down with my thinking cap on to await the appearance of the much-praised Boston girl in the part and upon the spot where her admirers say she holds critical Paris in stained glass attitudes.

Miss Eames was a cold singer when she left Boston, and her voice production was imperfect. She has improved a good deal, but her scale is yet uneven and her singing characterless. Her "Juliet" is pretty to see, because Miss Eames is a comely creature—though I think she has lost a certain animated manner that became her so well—walks easily, handles her train gracefully and speaks and sings tasteful French, but it is has neither vocal nor dramatic force, and not a spark of individuality. Her voice is of pleasant quality, though slighter in volume than I had expected to find it. In short, Miss Eames' "Juliet" is not the moving assumption the agents, criers and such have insisted for months it is. If I am wrong, then Heaven help Parisian taste. If I am right, why somebody has broken square off one of the commandments and is keeping it up—at a salary.

I do not like to appear ungallant toward an ambitious countrywoman, but I fear Miss Eames will suffer more through French gallantry than because of my bluntness. I should add that the audience was kindly disposed to her, applauding after the waltz and elsewhere at very slight provocation and with infinite good nature. The audience was not a representative one, nor was the rest of the cast of the first class. Real Paris is out of town just now. Vianesi, the regular conductor, sent a substitute. The orchestra of toward one hundred players made easy work of the gentle music. The chorus in appearance rivalled a Maplesonian phalanx; its singing would, however, put to shame the cohorts of our whilom operatic chief. The dainty ballet music was charmingly played, and there was such dancing as is not seen in America. The *mise en scène* calls for no remark. As we shall probably hear the work in America next season I will refrain from comment.—Paris letter in Boston "Traveller."

DICKERSON.—Miss Jennie Dickerson, for a number of years the leading contralto of the Carl Rosa Opera Company, has accepted an engagement to sing in the Gilmore concerts throughout the country.

A MUSICIAN-NOVELIST.—Miss Marie Corelli, of London, only made her success as a writer by means of long and hard efforts against adverse influences. She is a clever musician, and is described as petite, with a great lot of fluffy yellow hair, and a bright, chubby, baby face. Mr. Gladstone, by the way, admires her immensely.

ENGAGED.—Mrs. Blanche Stone-Barton has accepted the position as leading soprano of the Gilmore Band concerts.

OUR NETTIE.—Nettie Carpenter, the young violinist, who played here with Josef Hoffmann, will return to this country in December to remain the rest of the season. She played in a number of concerts in London, together with Sarasate, with great success.

HE SAILS SOON.—Otto Hegner, the boy pianist, will start for America on October 2.

—A very lively demand for seats for the festival of song, to be given under the auspices of the Arion Society, at the Metropolitan Opera House on the evenings of October 7 and 8, has already asserted itself, and two overwhelmingly large audiences may be looked for. The programs arranged are substantially as follows: First concert—Soloists, Miss Emma Juch and Mr. Rafael Joseffy, Mr. Emil Fischer, Messrs. Kaiser, Saenger, Treumann, Remmert and Graff; chorus of 450 voices; orchestra of eighty; F. Van der Stucken conductor. Part I. "Frithjof," by Max Bruch. Part II. "Altniederlaendische Gesaenge," by Kremer; "Jagdmorgen," by Rheinberger; vocal and instrumental solos by Miss Juch and Mr. Joseffy. Second concert—Vocal solos by Miss Costanza Donita, violin and piano solos by Miss Maud Powell and Mrs. Julia Rive-King, choral performances by the Arion of New York, Zoellner Maennerchor of Brooklyn, Arion of Newark, Harmonie of Baltimore, Orpheus of Buffalo, Germania of Baltimore, Junger Maennerchor of Philadelphia, Liederkranz of Baltimore, numbers by Rietz, Zoellner, Koellner, Von Weinzierl, Storch, Sturm, Rheinberger and Hegar. The performances to conclude with Kinkel's "Ritter's Abschied" and "Jung Siegfried," the former a *capella* and the latter with orchestra, both by full chorus of 450 voices.

Rubinstein's Fiftieth Anniversary as an Artist.

Editors Musical Courier:

ON July 23 last the hospitality of the great master, and even the limits of his spacious villa at Peterhof, were taxed to the utmost, for from early morning one continuous stream of visitors poured in to him from all sides; and from all parts of the world telegrams and felicitations—although the official celebration of the day will take place in November next—November 30, Rubinstein's birthday—came in unceasingly, the telegram received from the Czar and Czarina being specially graciously worded.

His Imperial Majesty, after congratulating Rubinstein, warmly expressed his hopes that Rubinstein might be spared to the nation for many years yet to come; that he might continue guiding the younger generations of musicians and add to his already splendid legacy for them in his works. As well the Czar thanked the great pianist composer for the work he had done for Russia, and was doing, in most flattering terms.

Among the callers at Peterhof were the Grand Duchess Catherine and her daughter, the Princess Helen of Mecklenburg, who brought a wonderful combination of fruit and flowers, which later on, at dinner, graced the centre of the immense table, prepared for some forty of Rubinstein's intimate friends.

Rubinstein himself never looked better, and after dinner, when he was begged to take his seat at the piano, never played better, nor with more good humor.

The proceedings were, according to the master's wishes, as private as possible, and of course only a foretaste of the brilliant following up that takes place in November next; but those who were there will not easily forget the day, which for us and for Rubinstein himself passed in unclouded happiness.

ALEXANDER M'ARTHUR.

The German Opera Season.

THE FIRST PERFORMANCE TO BE ON NOVEMBER 27.

THE arrangements for the approaching season of grand opera in German at the Metropolitan are now completed, and the time is come when something definite can be said in relation to the artists engaged, the operas chosen for performance, and so on. Director Edmund C. Stanton is never hasty in making his announcements, but when these come forth the public can depend upon the fulfillment of the managerial promises. And it is only necessary to glance at the list of singers and at the repertoire to be convinced that a series of representations of uncommon interest may be anticipated. The season, as already set forth, will commence on the evening of November 27, and terminate with the performance of March 22, extending over seventeen weeks, and embracing fifty nights and seventeen matinées.

The leading male artists of the company are Vogl, Perotti and Kalisch; Reichmann, Fischer and Beck, and Behrends. The list of songstresses includes Mrs. Lehmann-Kalisch, Miss Sontag-Uhl, Miss Weisner, Miss Betty Frank, Miss Huhn and Miss Koschowska, and a new and comely première danseuse, Miss Urbanska, is to lead the corps de ballet. The band will be under the direction of Anton Seidl. Many of these performers are strangers, except by repute, to American audiences and a few words by way of introduction may be in order.

Vogl is just now the leading Wagner tenor of the world. He is not exactly graceful; but, from all accounts, he stands, as to quality and range of voice, far above that admirable artist, but vocal ruin, Albert Niemann. Vogl was born in Munich in 1845. He was in his twentieth year when he made his début as a singer in "Der Freyschütz," and he has lived in professional life ever since. As an interpreter of Wagner's heroes, now that Niemann has retired from the stage, he is absolutely unrivaled, and his "Tristan" in "Tristan and Isolde" and "Loge" in "Rheingold" have from the first been proclaimed matchless portrayals. In Germany, indeed, Vogl is more commonly spoken of as the "Tristan singer" than as the "Wagner singer." Despite this qualification he distinguished himself as the original "Loge" and "Siegfried" in "Rheingold" and "Die Walküre," the earliest production of which was effected in Munich, in 1869 and 1870 respectively. In 1876 Vogl appeared at Bayreuth as "Loge." The beholders of that memorable series of representations will scarcely have forgotten this particular personation, for no artist that has since filled the rôle has ever suggested the possibilities it reached in the hands of the Munich tenor. Vogl comes hither on leave of absence from the Imperial Opera House at Munich, and it is understood that he is to receive for his services in New York the comfortable honorarium of \$6,000 a month.

Mr. Reichmann, if not enjoying as wide spread celebrity as Mr. Vogl, is nevertheless known and admired all over Germany. He is a baritone bass, possessed of a rich and powerful voice and of an attractive presence. For some years past Mr. Reichmann has been the leading baritone at the Vienna Opera House, and he has figured regularly in the Bayreuth performances. He is in high favor, furthermore, as a singer in "Liederabend." Mr. Behrends, basso, comes directly from Rotterdam, but he has sung with Italian opera companies in London and was heard here in the Italian repertoire some years ago. Of Messrs. Perotti, Kalisch, Fischer and Beck, it is unnecessary to speak. At least three of these

artists have established themselves in public favor by impressive and finished work.

As in the past, Lilli Lehmann-Kalisch will be the principal prima donna of the Metropolitan. Whatever disadvantages may result from the continuous re-engagement of a soprano with a distinctly Italian inclination to rule the roost, it is proper to say that, so long as the Wagner repertoire attracts, Mrs. Lehmann-Kalisch cannot be satisfactorily replaced. Mr. Stanton, however, has made strenuous efforts to keep the remainder of the female personnel on a plane with that very valuable songstress, and his array of new names and titles is a good one. Miss Betty Frank, a "lyric soprano" from the Prague Opera House; Miss Weisner, a youthful mezzo soprano, and Miss Sontag-Uhl and Huhn are all vocalists of experience and repute. All will welcome back Miss Koschowska, a most useful young performer.

Including the new and hitherto unperformed operas, the repertoire of the Metropolitan for the approaching season embraces thirty-one works, of which quite three-fourths will be given. The opening note of the season and its promised closing harmonies sing of Wagner with no uncertain sound; still the legacies of other composers will be put under contribution so as to meet the demands of catholic tastes, as expressed through the medium of the box office. That Wagner is not to be overlooked will be understood when the reader learns that, in all probability, the opening night will be marked by the bringing forth of "Der Fliegende Holländer," with Reichmann as the "Dutchman," and that the final weeks of the season will be enlivened by the presentation, in chronological order, of the whole Wagner repertoire, with the exception of "Parsifal," beginning with "Rienzi," and terminating with "Götterdämmerung."

In addition to the operas already familiar to the frequenters of the Metropolitan, Mr. Stanton has arranged to produce "La Gioconda," Verdi's "Othello," Marschner's "Templar and Judia," to be rechristened "Ivanhoe," "Un Ballo in Maschera," Cornelius' "Barber of Bagdad," Lalo's "Le Roi d'Ys," "Norma" and "Don Giovanni." Revivals of "The Queen of Sheba," with Mrs. Lehmann-Kalisch as "The Queen," and much of the music hitherto omitted from the fourth act restored, and of "The Trumpeter of Sakkingen," in which Mr. Reichmann has won renown abroad, are also projected, while performances of "Die Meistersinger" will acquire a new interest from the fact that Mr. Reichmann is to alternate with Mr. Fischer as "Hans Sachs." In the order of production, "Othello" is likely to be the third novelty, with Mr. Perotti as "Othello," Mr. Reichmann as "Iago," and Misses Weisner and Frank alternating as "Desdemona." A new ballet, "Die Puppenfee," is also on the cards, for the express behoof of Miss Urbanska. "Die Puppenfee," which was originally written by Princess Metternich and the popular composer, Beyer, was first danced at a charity representation at the Princess' house, and was so successful that it had to be given thrice for similar objects. Thence it was transferred to the boards of the Vienna Opera House.

Two months are to go by before the season begins, but the task of preparation was entered upon long ago and the Metropolitan, long silent, is once more a scene of animation. One slight change—and one only—will be made in the body of the house, and this by way of experiment. The brass instruments are to be placed in a depression of the orchestra, before the conductor, the expectation being that the blare and crash complained of by some of the habitués whose seats are well down in front will thus be reduced to a minimum. Rehearsals will be held daily from about October 20. Fischer will be here toward Monday, and Reichmann is looked for soon afterward, as are Huhn and Weisner and Habelmann, Mr. Stanton's stage manager. Lehmann-Kalisch sails from Europe on October 18, Perotti on November 2 and Sontag-Uhl and Frank on November 9. The energetic chorus is to go abroad on October 12. It will be seen that everything is in order and that, so far as a plan of campaign is concerned, Director Stanton is thoroughly prepared for the winter.—"Sun."

More That Concerns Violins.

OUR esteemed contemporary, the Kansas City "Times," adds what is probably the last contribution to an interesting discussion between itself and the "Sun," concerning the relative genius of the two great fiddle makers, Stradivarius and Guarnerius. We are happy to say that there seems to remain no cause for our further advocacy of Stradivarius' superiority. Our contemporary admits substantially all that the "Sun" has averred, adding now one or two little trivialities and bits of misinformation which it is needless to consider. But in closing the discussion the "Times" moves into another artistic field to which it has not yet devoted sufficiently careful study to fit it to branch out into any elaborate criticism. For example, in attempting to weaken the force of the "Sun's" statement that that colossal artist, Wilhelmj, made use of a Stradivarius, the "Times" enters into consideration of violin playing, and makes some astounding estimates of the art. We will notice one specific statement:

Wilhelmj apparently thought a left hand was hardly worth cultivating and worked for tone.

This justifies the inference that our esteemed contemporary not only never heard Wilhelmj, but has never yet really heard music. Its ear seems to be of the character that is closed to the finer harmonies, and unable to receive sounds with that distinguishing appreciation of their relative values which gives them the meaning of music. No ear could have justly heard Wilhelmj without telling its owner that he listened to an intonation beyond praise. However otherwise Wilhelmj's playing could be criticised, before his intonation the critic had to pause. That seemed more like the product of some scientific mechanism than of human manipulation. It was absolute. It could be attained only by a phenomenally developed left hand. Joachim plays out of tune, as did Wieniawski

and plenty of others who have risen to 'really great fame; but Wilhelmj—never. His ear, for all we know, was never equalled in its perception of musical sound. There was no sound, from the snapping of a whip to the dropping of a book on a table, which did not express to him a musical note. Certain famously difficult passages which only the heroes of the violin can really play might have flashed with more brilliancy from some other bows than from his, so stately and broad was his style; but his notes came with an unerring perfection of intonation such as we have never heard from any other artist. His left hand was cultivated to a degree of accuracy and facility with which it would be unsafe even to compare a single one of the artists of his time. Even in the highest register, where the notes of the violin lie crowded into almost infinitesimal space, the same phenomenal correctness was exhibited, apparently without the possibility of failure. We would venture to say that if our Kansas City friend could have heard him run the entire gamut of chromatic thirds, and his ear had enabled him to appreciate the feat, his hair would have stood.

And also, in our contemporary's judgment, the violin player is "the greatest" if he reaches the highest plane "in volume and purity of tone, left hand suppleness and smooth, rapid bowing." All three of these qualities were possessed by Wilhelmj to a degree unequalled by any other performer who has yet appeared. What tone ever listened to could equal his? What virtuoso's bow ever moved with the majestic sweep or the facile power of his? And yet can it be said, without fear of contradiction, that in the judgment of the world he was "the greatest?" We should say that our contemporary had as yet failed to reach the bottom of its theme.

Most interesting subjects are those of making and playing violins, and to none can we recommend their study with greater confidence that they will be appreciated than to the Kansas City "Times."—"Sun."

HOME NEWS.

—Mrs. Frida de Gebele Ashforth returned from Europe last Sunday.

—Mrs. Eugenie Pappenheim is once more at home and has resumed her vocal instruction.

—The dates of the Palestrina Choir Concerts are Wednesday, January 15, 1890, and Wednesday, May 2, 1890, at Chickering Hall.

—Miss Marguerite Hall, who has just returned to England after a brief visit in Switzerland, is now visiting friends in Scotland.

—Selma Kronold, of the American Opera Company, was married to Jan Koert, also a well-known singer, last Sunday afternoon.

—"How to Read Music at Sight" is the title of a little pamphlet by C. C. Guilford, of Bangor, Me., which is very useful and instructive.

—Mr. Michael Banner, the violinist, has been meeting with great success in Newport, playing while there at many fashionable musicales.

—Mr. Gustav Hinrichs, the well-known conductor, will make New York his headquarters for this season, and will receive pupils for the operatic stage.

—Mr. Alfred Veit, late professor of the higher piano classes of the Academy of Music, Geneva, has returned from Europe and will accept pupils at 55 East Sixth-st.

—Mr. J. F. Von der Heide, vocal instructor at the New York Conservatory, has returned from his vacation and has resumed his vocal and piano lessons at Steinway Hall.

—Mr. Emil Liebling has received a diploma of "Honorable Mention" from the International Musical Exposition held at Bologna, Italy, for his piano compositions.

—Mr. Carl Venth will give a series of six Sunday night concerts with orchestra at Saengerbund Hall, Brooklyn, September 29, October 13, November 3 and 17, December 1 and 8.

—Pauline Hall, who is singing in the queer musical hodge-podge at present on the boards at the Casino, has certainly improved vocally. Keep it up, Pauline; you have a good teacher, doubtless.

—There is a superb new opera house in Harlem, on the north side of 125th-st., between Seventh and Eighth avenues, at which Emma Juch will appear in November in English opera. Oscar Hammerlein is the owner and projector.

—Campanini has issued the prospectus of the Campanini-Whitney Opera Company, which begins its season on Monday, September 30, at the Grand Opera House, Erie, Pa., and goes then through the Middle States to Denver, Col., reaching there on Saturday, October 26.

—Organist and choirmaster desires an appointment. Seventeen years' experience; successful trainer of boys' voices; holds important parish church post in England; solo organist. Highest references. Address A. C. O., THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

—Arthur Nikisch, the new conductor of the Boston Symphony Orchestra, arrived last Sunday afternoon on the Catalonia in Boston. Our bloated contemporary was not on hand with an excited gathering of native Americans to oppose his landing. Mr. Nikisch will begin work at once with the orchestra.

—The J. W. Morrissey English Grand Opera Company sang "Carmen" last week in Cincinnati for the first time. Miss Attalie Claire was the "Carmen," Miss Camille Muori the "Micaëla," Mr. Frank Baxter the "Don José" and Signor Tagliapietra the bull fighter. During the spring

engagement of the company at the Grand Opera House in this city they will be heard, among other operas, in "Carmen" and Auber's "Le Premier Jour de Bonheur."

—The death is announced at Berlin, at the age of seventy-four, of Mr. Gustave Schumann, who was a well-known pianist and teacher. The deceased, who was no relation to Robert Schumann, was the teacher of Gustav Lange, whose death I mentioned last week.

—Dora Hennings-Heinsohn, the well-known Cleveland vocalist, has accepted an offer to take charge of the vocal department of the State University of Vermilion, Dak. On Sundays she will sing in church at Sioux City, and she also sang at the opening of the great Corn Palace on Monday last with Cappa's band.

—CHICAGO, September 21, 1889.—Giuseppe del Puente, the Italian tenor, sued Louis Wahl, Ferdinand Neumann and Hans Balatka for \$400 in the Superior Court to-day. Del Puente says that at the instance of the defendants he sang at two concerts in Chicago in February last. He claims he has not been paid for his services.

—Mr. John Lund's "Legende" is to be played at the Arion's song festival in New York next month. This is a compliment to our Buffalo musician and one that is deserved. The "Legende" has been played by the orchestra here several times and with increasing popularity. Mr. Lund's latest composition is a concerto for the violin, which it was expected Mr. Kapp would play before the end of the recent concert season, and much disappointment was felt that it could not be accomplished. It should appear upon the program of one of the winter concerts, if the city is fortunate enough to have an orchestra capable of playing it.—Buffalo "Courier."

—Colonel Foster, of the Boston Ideals, announces that he will give a six weeks' season of opera in English in New York, beginning on October 7. He has secured a good number of excellent artists, including Pauline L'Allemand, Miss Emma Romeld and Ida Klein, soprani; Helen von Doenhoff and Miss Bella Tomlins, contralti; Mr. Edward Scovel and Mr. Charles Bassett, tenors; Mr. W. H. Mertens and Mr. Bainbridge, baritones; Mr. W. H. Clark and Mr. Mirandi, bassi. The conductor will be Mr. Tomassi. The repertoire will include "Faust," "Carmen," "Norma," "Rigoletto," "Lucia," "Dinorah," "Mignon," "The Huguenots," "Trovatore," "Aida," "Freischütz" and "Lohengrin," all of which will be presented in worthy artistic way. The chorus is well drilled and the entire effective force will number eighty-five persons.

—HARTFORD, Sept. 15.—A rare and fine violin of the great master Nicolaus Amati, made in 1674, is a welcome addition to the limited stock of genuine Cremonas owned in this city. It is an old work of art and is now owned by Mr. A. H. Pitkin. It is of the style popularly known as the Grand Pattern. The back and ribs are beautifully wrought in figured sycamore and the top is of Swiss deal, of fine and even grain. The model is graceful, the lines are beautifully drawn and the varnish is of the rich gold brown and of that exquisite quality of which Nicolaus so well knew the secret. The tone is pure, mellow and charming.

The violin is said to be a masterpiece of the masters. It has adorned many celebrated European collections and has passed through the hands of many very celebrated artists. Although over two centuries old, the instrument seems to be at its best in tone, and it is very highly prized by its present owner.—"Times."

—The Amberg Theatre gave its first operetta, "The Gypsy Baron," with Streittmann in the title role, last Friday evening, which proved to be an absolute success. The charming music, with its Magyar melodies and rhythms, is a real musical treat. It is to be doubted, however, if Mr. Streittmann, the new tenor, is so original as Mr. Girardi, for whom the part of the "Gypsy Baron" was written. Nevertheless, he made a real hit through his fresh impersonation and strong voice. The voice, in its lower part, sounds rather like a baritone, and there is little necessity of forcing it as Mr. Streittmann does. The same may be said of Miss Zimmermann, who forces so much her high tones that they become absolutely unsteady. She has also a slight tremolo. Her lower register and acting were very pleasant. The best singing was done by Miss Engländer, whom we know already from former seasons. Mr. Friese, who was also here some years ago, did very amusing work with the part of "Tsupan." The minor parts were done with great spirit and everyone enjoyed this prominent opening of the Amberg season.

—Mr. Henry Wolfsohn, the well-known manager, has made the following important engagements: Miss Clementina de Vere, Miss Clara Poole, Mr. Durzens, Mr. Bologna and Mr. Paul Steindorff, with the Campanini Company; Mrs. Blanche Stone-Barton and Miss Jennie Dickerson, with the Gilmore Band concerts; Mrs. Benic-Serrano, Miss Susie Leonhardt, Mr. Elvin Singer and Mr. Emil Hahn, with the Emma Juch Company; Mrs. Ida Kiene-Euler, Mrs. Helen von Doenhoff and Mr. William Mertens, with the Boston Ideals; Miss Juliette Cordon and Miss Charlotte Maconda, with the Bostonians; Miss Pauline Montegriffo and Mr. Maina, with the Musin Concert Company; Miss Zelma Rawlston, with the Higgins Concert Company; Miss Helen Bertram, with the Conried Opera Company; Miss Annie Russell, with the Antiope Company. Negotiations for a number of prominent artists are yet pending.

—The board of directors of the Musical Mutual Protective Union is deliberating over the complaint that the David's Island military band has been interfering with members of the union by playing at Glen Island, Travers Island (New York Athletic Club), and elsewhere in Westchester County. This is an old complaint. The War Department has informed the protective union that when applications were made for the David's Island band to play, it was represented that there was no band in Westchester County worthy of the name. The War Department was not aware that civilian musicians were discharged because the military band could be had cheaper. It did not compete with other bands, nor is authority granted to anybody to solicit engagements for it. It is said that a bill introduced in the House by the late S. S. Cox forbidding military bands to interfere with civilian bands is now in the hands of the Senate Military Committee.

—The following are the programs at the Worcester Festival which began yesterday:

Tuesday afternoon, organ recital by Frank Taft, Batiste's "Offertoire de Ste. Cecile," Bach's grand toccata in F, and Lux's concert fantasia, "O sanctissima."

Tuesday evening, Mendelssohn's oratorio, "St. Paul," soloists, Katherine van Arnhem, Lillian Carl Smith, C. I. Rice, George J. Parker, William Ludwig, and C. J. Marshall.

Wednesday afternoon miscellaneous concert: Arthur Foote's overture, "In the Mountains," aria from "The Magic Flute," sung by Clementina de Vere; Schubert's Twenty-third Psalm, for chorus of women; Servais's "Fantaisie Caractéristique" for cello, played by Victor Herbert; aria from David's "Perle du Bresil," sung by Clementina de Vere, and Haydn's symphony in C minor, Breitkopf & Härtel, No. 9.

Wednesday evening, Sir Arthur Sullivan's cantata, "The Golden Legend," soloists, Corinne Moore Lawson, Clara Poole, Whitney Mockridge, Dr. B. Merrill Hopkinson, and C. I. Rice.

Thursday afternoon, miscellaneous concert: G. W. Chadwick's "Rip Van Winkle" overture, aria from Weber's "Abu Hassan," and Leary's song, "He Roamed the Forest," Lillian Carl Smith; andante for strings from a Tschalkowski quartet, aria from Mendelssohn's "Son and Stranger," D. M. Babcock; spinning chorus from Wagner's "Flying Dutchman," with solo by Miss Smith, and Beethoven's fourth symphony.

Thursday evening, miscellaneous concert: Berlioz's "Benvenuto Cellini" overture, recitation and aria from Sullivan's "Prodigal Son," William Ludwig; "Shadow Song" from "Dinorah," Miss de Vere; solos by Bach, Massenet and Davidoff, for cello, Victor Herbert; aria from Goring Thomas' "Esmeralda," Whitney Mockridge; air from Lalo's "Le Roi d'Ys," Clara Poole; introduction to third act of "Lohengrin," quartet from "Fidelio," Miss de Vere, Mrs. Poole, Mr. Mockridge and Mr. Ludwig, and Hiller's "Song of Victory," soloist, Miss de Vere.

Friday afternoon, miscellaneous concert: Schumann's B flat symphony; scene and air from Weber's "Euryanthe," Dr. Hopkinson; Beethoven's "Emperor," piano concerto, Adele Aus der Ohe; aria from Handel's "Rodelina" and Grieg's "Sunshine Song," Corinne Moore-Lawson, and Wagner's "Ride of the Valkyries."

Friday evening, Haydn's oratorio, "The Creation," soloists, Katherine van Arnhem, Fred Harvey and D. M. Babcock.

—FUNERAL OF DR. LOUIS MAAS.—The gray skies were weeping softly Saturday afternoon as the funeral procession of Dr. Louis Maas left the home of which he had for so long been the honored head, but they were blue again as the sorrowing company reached Trinity Church, where the services were to be held. Already the church was well filled with a sad group of friends and pupils as the doors swung open, and the voice of the rector of the church, Rev. Phillips Brooks, was heard beginning the beautiful Episcopal funeral service, "I am the resurrection and the life." The clergyman led the way to the choral, followed by the pallbearers, containing the casketed remains of their friend and associate. The gentlemen who officiated in this capacity were Hon. R. H. Dana, Jr., Dr. W. F. Warren, Dr. Eben Tourjee, Mr. George W. Chadwick, Mr. Emil Mahr, Mr. Carl Faeltten, Mr. Louis C. Elson and Mr. Henry Miller. Hon. Rufus S. Frost was to have officiated in the capacity, but as he was unable to be present Dr. Tourjee took his place. The service was concluded by the burial ritual of the Episcopal church, with Dr. Brooks as the only officiating clergyman. The regular music of the service was sung by the Trinity choir, Mr. J. D. C. Parker, organist, and Miss Alice Parker, soprano; the anthem, which was sung by Mr. Charles Tinney, of the Conservatory of Music, was one of Mr. Maas's own compositions, and during its rendition there was hardly a dry eye in the church, and many sobs were heard from his pupils and associates. The services ended with a quartet by Gounod sung by a male quartet composed of conservatory professors. Mr. Henry M. Dunham presided at the organ during that part of the service contributed by the conservatory, and played Chopin's "Funeral March" as the people left the church. The casket was opened in the vestibule and the friends given one more opportunity of looking at the face of the man whom they all loved. The expression was calm and peaceful, and there was no hint of the physical suffering which had been endured. As soon as all who wished had passed the casket it was taken out and carried to Forest Hills for burial. The flowers that were sent were not numerous but were in very beautiful designs. Among them were a broken column, against the base of which leaned an unstrung harp; this was of white roses and carnations on a bed of smilax and ferns; an open book of roses and Parma violets, a closed book of carnations, white and red; a laurel wreath tied with white satin ribbons, and a pillow of white and red roses. On the black covered casket lay loose bunches of roses, and on the breast a cluster of lilies of the valley.

Among the persons present were Mr. George Chickering, Mr. and Mrs. Carl Faeltten, Mrs. Tourjee, Mr. and Mrs. Otto Bendix, Mr. and Mrs. Carlyle Petersilea, Mr. Stephen Emery, Mrs. Humphrey Allen, Mr. F. Kneisel, Mr. Chase, Miss Sarah Thiesher, Miss Corliss, Miss Laura A. W. Fowler, Mr. George Whiting, Mr. Charles Tinney, Mr. Ratoli, Mr. Henry Wheeler, Mr. J. B. Claus, Mr. F. A. Porter and Mr. Wellman.—Boston "Herald."

At a meeting of the officers and faculty of the New England Conservatory of Music the following preamble and resolutions were unanimously adopted:

WHEREAS: Death has removed from our ranks our gifted friend and associate, Dr. Louis Maas, and left a void which cannot be filled; and whereas, his decease has caused as personal a grief among us as an intrinsic loss to the world of art; and whereas, we desire to testify our appreciation of the personal worth as well as the artistic greatness of this disciple of the religion of humanity, music and beauty, and express, as best we can, the sense of our deprivation;

Resolved, That we, the officers and faculty of the New England Conservatory of Music, of which he was an honored member, deplore most sincerely his untimely death, and recognize our helplessness under such a severe and unexpected decree of Providence.

Resolved, That the career so suddenly terminated held much of fulfillment and yet more of promise, and that the death of the master before he had realized all the aspirations which moved him, and which have shown themselves in the works he has left, is doubly lamentable.

Resolved, That the peculiar affliction of his bereaved family moves us to a sympathy which we can but feebly express, yet which we tender in all respectful sincerity.

Resolved, That his ten years of labor among us have had a marked influence in the elevation of music in America, which will continue although the hands and brains that achieved it are still.

Resolved, That we will attend the funeral in a body; that the conservatory shall be closed during the hours of the funeral, and that by all possible outward observance we will show the inward grief which we feel, and which must be shared by all who have the interest of music at heart, and all who knew the honest nature that has passed away from earth.

EDEN TOURJEE,
LOUIS C. ELSON,
CARL FAELTLEN,
EMIL MAHR,
Committee for the Faculty.

—Dr. Carl Martin, the basso, is back from his vacation, part of which time he passed at Chautauqua, where he was engaged to sing in Max Bruch's "Fair Ellen" and Gounod's "Messe Solennele."

—Mr. Frederic Shailer Evans, the young Brooklyn pianist who had such a flattering reception at his recent recital in Cincinnati, has decided to locate permanently in that city as a member of the faculty of the Cincinnati Conservatory of Music.

—S. B. Mills arrived on the Umbria Sunday last, looking very much improved after his trip abroad. To a "Herald" reporter Mr. Mills said: "My compositions are quite popular in London and Germany; but it is discouraging to an author to see his works used by Tom, Dick and Harry without any profit to him, or even 'I thank you.' I will be a strong advocate of international copyright laws hereafter." Mr. Mills contemplates a series of piano concerts on a grand scale for the winter. In May next he will return to London to fill an engagement at the Philharmonic.

—The Detroit "Free Press" publishes in full a private letter from a young lady who was present at the recent Bayreuth festival. It is an extremely interesting letter, in which no passage will go to the heart of Wagner's admirers more surely than this:

When one is at Bayreuth one is conscious of one great thing, a sense of completion, of perfection, which I have never felt elsewhere. It is a castle in the air, caught and realized; the seemingly possible dream of the greatest genius made possible and visible to the ears and eyes of his followers. I know of nothing so impressive and heart stirring as the sight of that long procession of pilgrims wending their way up to the temple on the hillside, the Monsalvat where the Grail is revealed to the pure and earnest. Remembering the master's fearful struggles and battles all through his early years, and indeed until his youth had passed, and then gazing at that ceaseless stream of beings from every land and of every tongue, one realizes, perhaps for the first time thoroughly, how Wagner has conquered the world.

Another interesting passage in the letter, more personal and domestic in its import, will bear repetition here:

We attended one of Mrs. Wagner's receptions. We went through the shaded avenue and up the broad steps, removed our wraps, the butler opened a door and we were ushered into a large, brilliantly lighted room filled with ladies and gentlemen. Mrs. Wagner came in from one of the other rooms on the arm of Levy, the conductor of "Parsifal," and spoke only to the artists and her intimate friends. The family were all present, of course, the three Von Bülow daughters and Eva and Siegfried Wagner. This first room has an immensely high ceiling and a little gallery all around the top. The walls are Pompeian red with a beautiful frieze representing scenes from "The Ring of the Nibelungen." In the centre of the room is a grand piano, and in one corner a small pipe organ. On the other side of the entrance is the famous music room where Wagner wrote "Parsifal." It is enormously high, and so large as to make the first room, though very good sized, appear small. Low bookcases run along both sides of the room, filled with choice and rare books. I took a peep at some of the shelves and noticed many different editions of the French, German and English classic dramas, also some fine old editions of Wolfram von Eschenbach, Gottfried von Strassburg, Chretien von Troyes, the Eddas and Sagas, and other derived sources of "Parsifal," "Tristan" and the "Ring." Two great curved, cushioned settees went half way around the room on each side and formed a sort of centre in the huge apartment. At the back of these were great marble slabs like curved mantelpieces, on which stood a great mass of bric-a-brac, pictures, vases, jars, jugs, beer mugs, flowers, drapery—everything. There were some fine portraits of King Ludwig, Liszt and Mrs. Cosima. Stretched over one of the doors, on a sort of frame, was one of the most beautiful pieces of embroidery I ever saw, 6 feet square perhaps. The piano on which Liszt used to play stood on one side of the huge bay window, and on the other side the table where Wagner wrote "Parsifal" is kept just as he used it, another great piece of embroidery being stretched over it to keep off hands. I noticed a beautiful collection of the most gorgeous butterflies in a circular glass case on a pedestal. There were many distinguished people there, musicians, painters and literary people, in fact, nearly everybody was somebody. Later in the evening there was some fine music. Bernard Stavenhagen, one of the most talented of Liszt's pupils, played the twelfth rhapsody in a magnificent manner, and Van Dyck sang the finale of Berlioz's "Damnation of Faust," Levy and Mottl accompanying on the piano from the score and singing the chorus, while Blauwaert, the Belgian Gurnemann, sang "Mephistopheles." It was thrilling. We met a number of friends and acquaintances there, among them Antoinette Sterling. We left about 11, carrying away with us a vivid picture to last us a lifetime.

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The Musical Courier.

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NEW YORK, WEDNESDAY, SEPTEMBER 25, 1889.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

HARRY O. BROWN.

Offices: No. 25 East 14th St., New York.

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JOHN E. HALL, WESTERN REPRESENTATIVE.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

AXIOMS FOR ADVERTISERS.

- I. Do not pay your advertising bills in trade papers in advance.
- II. Editors of trade papers who ask that their advertising bills be paid in advance have no money to conduct their business.
- III. Their papers consequently have no income, no influence, no circulation, no resources, no power.
- IV. Should you refuse to pay their advertising bills in advance, their papers would cease, and papers of that class have no value to advertisers.

MANY of the pianos that have been returned by the dealers from Williamsport, Lock Haven and other flooded towns have turned out utterly worthless, and it does not pay to repair them. They should not have been returned, as they are not worth the freight even. Water in its various forms is the greatest destroyer of musical instruments. There is not much left of a piano after it has been soaked in water a day or a week.

THERE never was a case known in the whole history of the piano and organ trade where a firm who sold its instruments for less at retail than wholesale ever succeeded in securing a wholesale trade, and when such a case occurs the dealers generally assume that the firms engaged in such transactions are not very solicitous about their wholesale trade—in fact don't care a darn for it. Suppose the firm ask \$9,800 for their style XXX treble veneered upright at wholesale, and sell it for \$235 retail, can they expect that dealers will patronize them? Certainly, they can expect it, but then they don't get the patronage all the same. Strange! they think, but then others don't think so.

EVERY improvement put into a piano by a manufacturer should be encouraged by the dealer, who should, instead of protesting against the natural small advance in the price, stand by the manufacturer who shows intelligence and enterprise in advancing the quality of his pianos and thereby making them more salable. The habit of "kicking" when a new design is brought out; when an action improvement is added; when a patent is applied; when a more costly and attractive plate is put in; when artistic frets or panels are substituted in place of former ones; when better qualities of wire and felt are used—this habit should be frowned down, and the dealer who opposes such progress

should be classified among the undesirable customers. The dealers who know most about a piano are the very ones who appreciate the improvements quickest and those who show the least interest in the technical work of piano construction are the first to complain.

THE late Dr. Louis Maas, the pianist, was a great card for the Henry F. Miller & Sons Piano Company. He had annual engagements to play piano recitals in many small cities, where a certain cultured element was always attracted by his scholarly performances, and as he was, in addition to his abilities as a pianist, a musician and a gentleman, he succeeded in making an excellent impression wherever he played, and the Miller piano gained advantages it would otherwise never have secured.

The Millers advertise that when their piano is played in concert it, and not the pianist, is applauded; but we beg to differ. We think it was Dr. Maas who was applauded when he played, and as for the Henry F. Miller & Sons Piano Company, of Boston—why that is a *flux de bouche*.

A NEW stencil organ is being put upon the market, this time by no less a person than Mr. Chas. Broadway Rouss, who runs the big wholesale auction rooms at 466 and 468 Broadway. He advertises in his circular two styles of organs known as "Rouss No. 1" and "Rouss No. 2," both of which are described in the usual Beatty fashion. Mr. Rouss has no organ factory and simply buys up low grade goods and puts his name on them. They are, therefore, stencil organs, and the public should beware of them. Mr. Rouss enjoys an enviable reputation for square and fair dealing, and we are surprised to find him engaged in a business which is so widely known to be fraudulent and which is against the laws of New York State.

WE should advise our esteemed Chicago contemporary "Presto" to read again THE MUSICAL COURIER of August 21. "Presto" seems to be so much incensed at the conviction which he must share in common with other usually sensible men, that the World's Fair is going to be held in New York and not in Chicago, that he is mad with everybody in general and takes occasion to speak in bitter terms whereof he does not know anent the matter of importing German pianos. Here's a specimen brick:

A gentleman in New York, who has traveled pretty thoroughly over the United States, jobbing musical merchandise, then adding a certain make of pianos to his line of goods, then exchanging that make for another, has a scheme "peculiarly his own" of importing German made pianos to this country. He visits Germany, returns to America, and announces that the pianos will be on the American market this autumn. So far we are treated to the statement of what Mr. Gratz *proposes* to do; as yet we have no reality, and until we do have, and can know how his scheme may take with the trade and the people, let us not go into terrors over his scheme. The business that Mr. Gratz may be able to command, likewise his success, will be limited to a greater or less extent. The ethics of commerce, if we may be allowed to use the term in this sense, are, from the first, unfavorable to the introduction of foreign made pianos to this country and only in the case of an instrument possessing special novelties and improvements, or qualities of great renown, could they be placed upon our market with any degree of general success. We do not know of such a piano now being made in a foreign land. This country is not especially affilial in its commercial relations toward Germany, nor any other country for that matter, for she rather has a care for certain lands than being the cared for.

"Presto" thinks that the person undertaking to place foreign pianos upon the market of this country must, as we say, expect his business to be limited and hampered; limited even to personal friendship, and selling goods on the strength of friendship has its "bad side." Bringing pianos to this country is like "carrying coal to Newcastle," only that times have changed mightily since Newcastle times. We are now a piano and organ making country—distinctly and greatly so.

This is not nice, "Presto," and it's not sensible, and moreover some of it is not true, and when you have carefully reread our August 21 number you will see that you have been hasty and mistaken, and then, we hope, you'll come out and admit it.

TRAVELING FOR GILL.

BOXUM—Just got back from the road. Awful dull. Only sold 144 uprights in six days and was called home.

OXUM—Where were you?

BOXUM—York State, and got as far as Cleveland. Found a dispatch at the Weddell and had to return.

OXUM—I'm going out to-morrow. We've got orders for 769 pianos on our books, and the house thought it about time for me to go out and hustle. BOXUM—You'll have a tough time of it. Dealers are flush of money—lots of it—and overstocked, and you won't be able to average more than 25 pianos a day, and that won't pay.

OXUM—No, I know it won't; but then I'll try to make expenses. You see, I am different from you. I am on terms of intimate friendship with our trade, and that's one of the reasons why our house keeps me and advances my salary \$1,684 every year. You don't suppose they'd do that without reason.

BOXUM—Course not. Wish I had your experience. Say, do your folks ever renew dealers' paper?

OXUM—Never. We don't touch that class. We've had one renewal in 14 years and that note was paid a year before it came due.

BOXUM—Prompt man, wasn't he? Where do you find that kind?

OXUM—All over. I watch 'em close when I'm out and they don't hesitate to tell me everything. They tell me things they'd never tell the firm. One of the other men was out some time ago; came home and they sent me out over the same route. Why don't you get on terms of intimacy with your trade?

BOXUM—I'm afraid, to tell you the truth.

OXUM—Why? Why are you afraid?

BOXUM—I'm afraid they'd borrow money from me. We have men on our books who owe us for pianos four years and ten months, and so forth, and I can't get a settlement. I'd like to renew, but I can't even get a note from them to renew with.

OXUM—Who are you traveling for, anyhow?

BOXUM—Gildemeester.

OXUM—What, Gildemeester! Why, I am traveling for him too. Come in, let's have a ball.

STENCIL ON BROADWAY.

THE Sunday "World" contained the following advertisement of a rank stencil trick in this city on part of certain persons long since identified with stencil piano transactions in this vicinity. It is as follows:

The Goldsmith Pianos

Have now been in use over 30 years. For the purpose of further introducing our popular instruments we are offering at special price our 7½ octave *Boudoir Upright* for \$190, warranted for seven years, and equal in every respect to any \$400 piano in the market. Call at our downtown show-rooms and examine for yourself.

The Goldsmith Piano & Organ Mfg. Co.

(Consolidated Stock Exchange Building), 60 B'way.

Goldsmith pianos are low grade instruments bought at some factory and simply stenciled. Here is a good chance for a detective to go to work and get all his evidence in and have the stencilers brought into court under laws now in force in this State and make a handsome moiety. No quarter for rank stencilers!

16 Knabe Uprights.

AT the New York warerooms of Messrs. William Knabe & Co., Fifth-ave. and Twentieth-st., there are on exhibition 16 upright pianos, which will in a day or two be sent to the Convent of the Sacred Heart, Manhattanville, for use in the educational and musical departments of that celebrated institution. The order for these instruments was taken by Mr. Ferdinand Mayer in June last, while the new convent building which was to take the place of the one destroyed by fire last year was in course of erection, and this new building, a \$600,000 palace, being completed, the instruments will in a day or two be delivered to the authorities at the convent.

15 of the uprights are in plain oak and the one intended for the reception room is a larger size, made of antique oak, all the instruments being of the chaste and artistic character of the Knabe pianos, and all of them eminently satisfactory as musical instruments of the high rank with which the name of Knabe is identified on pianos.

SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

NEW YORK WAREHOUSES, 20 FIFTH AVENUE.

STERLING

UPRIGHTS IN LATEST STYLES



AND BEAUTIFUL DESIGNS.

EVERY DEALER SHOULD EXAMINE THESE PIANOS AND GET PRICES.

THE STERLING CO.
Factories at Derby, Conn.

DO NOT BUY UNTIL SEEING THE

New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

WEGMAN & CO.,
Piano Manufacturers.

ALL our Instruments contain the full Iron Frame with the Patent Tuning Pin. The greatest invention of the age; any radical changes in the climate, heat or dampness cannot affect the standing in tune of our instruments, and therefore we challenge the world that ours will excel any other.

AUBURN, N. Y.

STRAUCH BROS.,

MANUFACTURERS OF

GRAND, SQUARE AND UPRIGHT

PIANO ACTIONS,

22, 24, 26, 28 and 30 Tenth Ave. and 57 Little W. 12th and 454 W. 13th Sts.,

NEW YORK.

THE VOCALION ORGAN.

The Most Important and Beautiful Invention in the Musical World of the Nineteenth Century.

The Music Trade and Profession are invited to hear and inspect this charming instrument as now manufactured at **WORCESTER, MASS., and TORONTO, CANADA.**

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AGENTS PROTECTED!

BUSINESS ACTIVE!

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MASON & RISCH,

Worcester, Mass., or Toronto, Canada; or

J. W. CURRIER, 18 East 17th Street, New York.

PAUL G. MEHLIN & SONS,

MANUFACTURERS
OF

Grand and Upright Grand Pianos

OF THE VERY HIGHEST GRADE.

FACTORY AND WAREHOUSES: Nos. 461, 463, 465, 467 WEST 40TH STREET, CORNER TENTH AVENUE, NEW YORK.

CONTAINING THE FOLLOWING
*PATENTED*IMPROVEMENTS:*

Patent Grand Plate,
Grand Fall Board,
Piano Muffler,
Harmonic Scale,
Recessed Steel Action Frame,
Endwood Bridge,
Touch Regulator,
Finger Guard

AND
IMPROVED CYLINDER TOP.

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PIANOS
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J. & C. FISCHER PIANOS.

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79,000

NOW IN USE.

REASONS

Given By Many Firms Who Refuse
to Join a Trade Association.

SOME INTERVIEWS.

The Musical Courier Advises Caution
Before Taking Other Steps.

THE COMMITTEE.

WE publish herewith interviews with a large number of the most important piano manufacturers in reference to the proposed Protective Association of Piano and Organ Manufacturers which was called into being on Tuesday, September 17, at Clarendon Hall, in this city.

From these interviews it will be seen that there is a definite and decided opposition on the part of most firms to the creation of any organization or association of firms in the piano and organ trade engaged in the manufacture of these instruments. The language quoted is that of the firms referred to and the grounds that they take are shown in each individual interview (with only one or two exceptions) to be conclusive. From these interviews it must become apparent to every one of our readers that there is no possibility at present of organizing a trade association of manufacturers, for, without the co operation of the firms who express their dissent, the scheme vanishes. Due consideration must be paid to the gentlemen who have made such earnest efforts to bring about the combination of firms, and yet we believe that had they gone somewhat into the history of the past they would have appreciated that all their efforts to bring about an organization would become futile.

There was no particular reason at the present time for organizing a trade association, at least no such reason as existed at the time when the labor organizations fought to force the eight hour law upon the manufacturers, and at that time when co-operation was urged for the sake of common defense and mutual benefit the editors of this paper, although the interests of the manufacturers were identical on that one important point, could not bring about an organization of manufacturers.

Acts done on the impulse of the moment in most cases subsequently assume a different form, especially upon second thought, and now, after the preliminary meeting of September 17 has given time for deliberation, it seems that the question of organization contains matters of greater import and of moment than could possibly have been appreciated during the impulsive proceedings of that meeting.

The Dealers are Honest.

A casual observer on that occasion would have been justified in supposing that it was the opinion of the piano and organ manufacturers that the piano and organ dealers of this country consisted of a set of men or firms whose mode of business and whose principles were such as to require a kind of "protection" against them. You protect yourself against danger. Our cool judgment tells us that the great firms that consume the bulk of the musical instruments made in this country represent no element of commercial danger to the manufacturers. This action on the part of the meeting was taken advantage of at once by the firms who did not participate to proclaim that they are not in any need of protection against their particular set of dealers, and it is our opinion that it is by no means the most important question before the piano and organ trade of this country whether the dealer at large is honest or not. The dealers who take the great bulk of pianos and organs from the manufacturers of this country are honest. It will be seen from the interviews printed in this issue of THE MUSICAL COURIER that our opinion is the reflected opinion of the firms who refused to join any organization.

The Workmen.

In the next place, the daily papers in referring to this meeting denominated it a "piano trust," and we must admit that when the temporary meeting of Tuesday, September 17, assumed the name of a protective association it gave to its proceedings and purposes the color of a trust, although that was entirely removed from the minds of any of the participants. Nearly every piano workman of the city of New York read or heard of this so-called piano trust, and the result was that the agitators among the piano workmen and the headlights of the union took immediate advantage of the situation to influence the workmen, to whom they represented that this thing was nothing but a protection against them and a menace to the union. Now, these are not the times to foment any difficulties with the workmen, and although there have been isolated cases of strikes there has been no combined workmen's movement in the piano trade since the eight hour agitation. Necessarily those firms who refused to join this protective association have in view the fact that it is better policy not to appear to organize for fear that it will give opportunities to unscrupulous agitators among the workmen to make trouble and difficulty that is not very desirable.

The Banks Alert.

The agitation of the question of organization under the caption of "Protective Association" has gone beyond the bounds of the piano trade proper, and during the end of last week and the first of the present note brokers and bankers who discount dealers' commercial paper have been around inquiring whether the condition of the retail piano and organ dealer is such as to require "protection" on the part of the manufacturer? It will be therefore seen that no matter how good the intentions were of the gentlemen who projected the meeting of September 17, it was a step fraught with greater danger than could possibly have been anticipated in the impulsive discussions of that day. If it had come to a final conclusion on the basis and platform laid down upon that occasion, it would have discredited the commercial standing and honor of the whole retail piano and organ trade, with its subsequent effect upon banking circles. It would also have produced an agitation among the workmen which is uncalled for and unnecessary. Conservative counsels must prevail in matters of this kind, and if there is ever to be a trade association formed among the piano manufacturers of this country, it must be formed by all the great men of the trade who will put their heads together and avoid the breakers which the trade has happily eluded on this occasion.

The Committee Meeting.

Mr. William Steinway stated on Monday morning that in his opinion no organization could be effected at this time; that there seemed no reason or object for such a step at present.

Mr. Geo. A. Steinway did not attend the committee meeting, and there were present, Mr. R. M. Walters, chairman; Mr. Henry Behning, Jr., secretary, and Messrs. Behr, Fischer, Conover, Brown, Baus and Starr.

It was moved that a constitution and by-laws be drawn up and the following part of a proposed constitution and by-laws was drafted:

Constitution and By-Laws.

ARTICLE I.

SECTION 1.—(It is proposed to change the title of the association.)

SEC. 2.—Any manufacturer of pianos or organs, if in good standing in the trade, may become a member in the manner prescribed by the by-laws.

ARTICLE II.

SEC. 1.—The object of the board shall be to cultivate the better acquaintance and relations to each other of the manufacturers in these trades.

SEC. 2.—To protect our trade against unfair classification of freight and any other matter pertaining to the transportation of goods.

SEC. 3.—To take such measures as will compel an equitable adjustment of the tariff for the protection of American labor, and also to further develop trade with South America, Mexico and other countries.

SEC. 4.—To encourage the elevation and prosperity of the trade and such other measures as would tend to raise the standard of pianos and organs.

It was decided that the general meeting called for October 3 be indefinitely postponed and the committee moved to meet at Hotel Dam next Monday night at 8 P. M.

THE MUSICAL COURIER was the only paper represented at Hotel Dam on Monday night.

DECKER BROTHERS (THROUGH MR. DIECKMANN)—

"We do not see any object in a protective piano manufacturers' association. There is no reason why we should ask for protection against our agents or dealers, for we are on the very best of terms with them and better acquainted with their standing than any outside organization possibly could be. Our system of credits has been such that we have lost less than \$300 a year dur-

ing the past five years, and, of course, such a percentage is scarcely worth mention. In addition to this our experiences with piano trade association schemes are not of the encouraging kind, and we remember too well the treachery in the days of the J. P. Hale organization. There is no reason in our estimation for organization."

SOHMER & CO.—

"To combine for the sake of controlling credits does not strike us as a sufficient reason for getting up a trade organization. We have no idea of going into such a scheme, for we do not believe that with such jealousies as prevail in the piano trade it can ever be successfully conducted. The interests of the various firms are not such as to demand a combination, and we do not propose to enter any. Besides this there have been such associations, or at least it has been tried to get up such bodies and they always failed. They cannot endure if once established; it is not in the nature of the trade that they should."

KRAKAUER BROTHERS—

"No, sir, we are not going into any union or association of piano makers. There's no use for it, there's no necessity for it and all the houses won't go in. Even if they did there would be some one of them sure to break away, and if the thing can't be kept solid it is worse than useless. A long experience has taught us that such schemes don't work. Why, even the combinations that are made by railroads, where the finest possible opportunity is offered for concerted action, have proved time and again to be unfeasible. We can manage our own affairs without the aid of others and we don't propose to help others by our experience. If a man doesn't know enough to run his business himself satisfactorily to himself without any union why he simply is a fool, and he would be just as much a fool in a union as he is outside of it."

PAUL G. MEHLIN & SONS—

"We did not attend the meeting because we were too busy at our factory. We haven't a finished piano left on hand to-day, and we have no time to give to outside affairs. We should be glad, of course, if more cordial relations existed among the members of the trade, and think that all would benefit by it, but we have no confidence in the practicability of establishing a union or association, because to be effective all firms must belong to it and bind themselves to its rules, and we are certain that there are many large houses who will not join, and we are reasonably sure that some of its members would break away if they should find it to their advantage to do so. If we could combine to regulate wages and prevent strikes it would be very well, but at the present time the employers and employes are on fairly good terms with each other throughout the trade, and when there was an organization some time ago to fight the eight hour business the members of it did not live up to it and the thing went to smash. I'd like to see the scheme succeed, but have no confidence in its doing so."

MR. LEOPOLD PECK, OF HARDMAN, PECK & CO.—

"I have not considered the matter carefully, but I am not disposed to enter into any combination or union of piano makers unless there is presented to me some definite object which it will be possible to attain. We are capable of running our own business in our own way, without the advice or assistance of outsiders, and we do not feel the need of any protection. I don't know of any actual issue now before us that we could solve more satisfactorily by concerted action, and until such an issue arises I don't see the necessity for consolidation. In any event, I think that the benefits which might accrue from organization would fall to the smaller and less important firms, and I am not disposed to extend to them assistance or information which it has cost me time and money to acquire unless I can see an absolute definite compensation. No, I did not attend the meeting, because I am too busy with my own affairs to meddle with other people's, and from previous experiences I don't think that it is possible for the piano trade to combine anyhow."

MR. FERDINAND MAYER, OF WM. KNABE & CO.—

"I have really been so busy in getting settled in our new warerooms that I haven't had time to give the matter even a passing thought. As I know so very little about the matter I prefer to remain in a state of 'suspended judgment' until some more definite plan is laid out, and then I shall be able to express an opinion."

MR. SAMUEL HAZELTON, OF HAZELTON BROTHERS—

"I haven't given the matter much thought, because I've been away and don't know how far it has gone; but on general principles and from past experiences I don't believe any such union or association can become of any practical value. We have always believed in doing a steady and somewhat conservative business, and

our agents are among the strongest in the country. We don't sell to anyone about whose financial standing there is the slightest doubt, and so we don't need the opinions of other manufacturers as to their dealers. We make our own investigations of our own men, and we haven't an unsound account on our books. I don't know of any particular object that has been spoken of so far, except the exchange of information about credits and the adjustment of freight tariffs. We attend to our own credits, as I have told you, and we don't find any particular fault with the freight rates. If we did find fault with them, and if every other piano man found fault with them, I don't see how we could change them. It doesn't look as if any of the big representative houses, except Steinway, have paid much attention to the matter so far, and, without the big houses in, the whole thing will amount to nothing but a personal glorification of a few individuals who will hold office. It looks now a good deal like the old Centennial dinner congregation. When some great big question of vital importance comes up, then is the time for the manufacturers to combine for concerted action, and when they are all combined and everything is working smoothly they won't stick together."

MR. C. H. HENNING—

"I think that such a union would be a very good thing to protect the manufacturers against a lot of rascally small dealers who obtain credit without having any financial standing."

LINDEMAN & SONS—

"We do not see any advantages that we could gain by joining such a union. So long as nearly all the large houses don't participate it will amount to nothing, while if the large houses should come in they would control the smaller ones. We don't think that the idea is practical anyhow, because in a business where there is no standard of value there can be no unity of interests or opinion. We don't need the aid of any outsiders to help us in our business, and we sometimes take risks on small dealers who have no financial quotations in the agencies, but whom we know to be capable and honest, and who would be barred out by any association that would investigate their affairs. Every manufacturer carries some accounts of this kind and we have found generally that we are reasonably safe with such customers. No association would recommend them and we continue to sell them on our own judgment, while the houses who would be declared by the union to be sound we know as much about as any other member of the union. The other objects which have been suggested we don't think could be accomplished, and there is not any live issue now before the trade that we think could be overcome or elevated by a consolidation."

MR. T. LEEDS WATERS, OF HORACE WATERS & CO.—

"Personally I should like very much to see a better social feeling among the members of the trade, such as was brought about at the Centennial Dinner. As to my firm, we are not interested in the matter at all, as we are not catering for wholesale trade, but are confining ourselves exclusively to our retail business. Speaking, therefore, without any active interest in the matter, I don't think, from my knowledge of past attempts in the same direction, that the scheme will ever take on any substantial practical importance."

MR. A. P. HIGGINS, OF F. G. SMITH—

"I don't want to speak for Mr. Smith in the matter, but my personal opinion is that such a plan of organization is not only impractical, but useless. There is nothing to be accomplished that is necessary at the present time, and I am convinced that it is not a possible thing to bring all of the makers together and have them think alike on any one subject when their interests are so generally opposed to each other. If the majority were to rule on some question those who were dissatisfied and thought they could do better outside of the ruling would simply quietly withdraw, and that would break up the whole concern."

MR. J. WESER, OF WESER BROTHERS—

"I am too busy to bother about any trade association or union or anything else that doesn't directly concern me or my business. I haven't time to talk about it."

MR. AMOS JAMES, OF JAMES & HOLMSTROM—

"I hadn't heard anything about it until after the first meeting, but it didn't make any difference. I shall never bother my head about it. I'd like, of course, like everybody else in the piano business, to see a better feeling among us, but you can put me down as saying that I will never join any manufacturers' union. I've seen it tried before."

MR. GEORGE NEMBACH, OF GEORGE STECK & CO.

"The scheme is impossible and unnecessary and I do not think will ever amount to anything. You may quote me as saying that I would not, under any circumstances, join in any union of piano makers. I do not see any advantages that would come to us from associating our interests with those of other manufacturers. I have seen the reports of the preliminary meeting and notice that but few leading makers were represented, and I have certainly no desire to have my firm identified with an aggregation of small concerns who have no weight in the large affairs of the business. I am convinced that no union of piano manufacturers is possible under any circumstances, and, in any event, a union will never compromise the firm of George Steck & Co."

ALBERT WEBER—

"No trade association for me. Not only do I consider it impracticable, but impossible, and it can never be effected. In addition let me say to you that the policy of this house has always been an aggressive one, and such a policy must not and will not be hampered by any trade association."

MR. FRANCIS BACON—

"After 40 years' experience in the business I can give you my ideas in the few words which Mr. S. D. Lauter, of Newark, used in expressing his opinion about a convention of dealers which 'An Old Piano Man' advocated in your paper some time ago. He simply said: 'I do not believe such a thing possible until the time comes when 'the lion and the lamb shall lie down together.' The lamb will surely be inside of the lion.'"

JACOB BROTHERS—

"I have been too busy to attend any meetings or to take any interest in any general movements of the trade. We are working as hard as we can to get our new factory in order, and we are just about finished. If any practical plan can be devised which can be shown to be of absolute benefit to us we should be foolish not to go into it, but I don't think that such a plan is possible and don't see what objects can be accomplished. It is our custom to attend strictly to our own business, and that policy has been so successful so far that we haven't any time to attend to other people's."

MR. J. W. CURRIER, OF THE VOCALION COMPANY—

"I have just been reading about the matter, and judging from so far as it has progressed I don't think that it is possible for it to succeed. A general meeting place for manufacturers and dealers where they could discuss affairs of mutual interest to them might be desirable, but I do not believe that it will ever be possible to effect a combination which shall embrace all concerns, and which will act in concert upon matters that would be brought up before them. I do not see that as yet any issue has been raised that is practical and important. Manufacturers of high standing and doing a large business are surely not going to exchange their knowledge of agents, credits and methods of doing business with smaller concerns who would gain the entire advantage without being in a position to give an adequate return. If a general meeting of piano and organ men would agitate such a question as the establishment of a standard pitch and the examination and certification of competent tuners, I think that it would be of artistic and practical value to all concerned, but I can frankly say that after a life's experience in the trade I cannot see the feasibility and practicability of a combination whose aim shall be the regulation of the commercial affairs of the piano and organ business."

MR. O. L. BRAUMULLER, BRAUMULLER COMPANY—

"I have been too busy to consider the proposition, but, while I am always glad to gain any information from other piano concerns, I always have made it a point to investigate dealers for myself, both through the commercial agencies and personally, before extending them any large line of credit. I can't see how it is going to be possible for a union to be formed which shall include all of the houses great and small, and without such a unanimous membership, of course, nothing practical could be accomplished, if anything practical could be accomplished anyway."

MR. GEORGE PEEK, OF PEEK & SON—

"For a number of years I have been in favor of the formation of a protective union of piano manufacturers which should insure the members of it the courtesy which exists in other lines in exchanging opinions and information as to the financial and moral standing of the jobbers and dealers. There are also many other things which I think it would be well to have adjusted and passed upon by a sort of board of trade, and I have favored the hiring of a room and the employment of clerks, which should be a sort of general headquarters for the trade and where they might meet informally or

on a call and where records should be kept of the general standing of the various dealers, which should be constantly supplied by the members and accessible only to them. I am always glad to extend to any firm any information which I possess, but I have not found that all other concerns are as courteous as they might be and I therefore have been in favor of a general bureau of information. But since the affair has been started in an active form I have been conversing with others about it and am convinced that, however desirable the scheme is, it is not feasible. Unless all the makers will enter and bind themselves together it will be useless. A few outside concerns could reap many advantages, and, taking it all in all, I am sorry to say that I don't think the matter can be ever brought to a successful footing. I wish it every success and would do all in my power to further its interests, but I feel that it is doomed to failure. No, I did not attend the last meeting."

EMERSON PIANO COMPANY—

"We do not see the purpose or object of getting up a trade association to protect piano manufacturers. Protect them from what? What is assailing them? Firms doing a large business have their lines of credit systematically arranged and any advice of an association would appear gratuitous. We cannot understand at present what there is to be gained by a combination of manufacturers of pianos who are in good standing. We fail to comprehend, and, as far as our company is concerned, we are too busy to attend any such meetings or gatherings."

C. C. BRIGGS, JR., OF C. C. BRIGGS & CO.—

"No doubt an association of piano and organ manufacturers, if established under proper auspices, would be of benefit to the trade provided certain inherent prejudices and jealousies that prevail could be eliminated. But I am afraid these prejudices in the piano trade are too deeply rooted. There are many questions that would or could be discussed, but how they are to be solved, unless you can change human nature, I do not see. At present it seems to me that the time is not auspicious to form such an organization and we are not in it just now."

COLONEL MOORE, EVERETT PIANO COMPANY—

"W believe in being entirely independent of any trade association, and shall continue to operate our affairs on the same principles in the future as have made them a success in the past. Oh yes, if you say that a piano trust should be established with forfeiture bonds—a trust that will prevent the slaughtering of pianos at prices that make it difficult for honest small dealers to compete with those who are willing and anxious to ruin the piano trade—I am with the scheme. But there must be forfeiture bonds, and that cannot be done in the piano and organ trade, although it has been done in other trades and trades fully as important as the piano or organ trade. In the mere arrangement of an association scheme where piano manufacturers are to exchange views and get together socially I take no stock. There are some piano manufacturers that the better element in the industry would not associate with. You know to whom I refer. You do not suppose that I would associate with such individuals in a trade association? Absurd! No such association for me or the Everett Piano Company."

JAMES W. VOSE, OF VOSE & SONS PIANO COMPANY—

"I think the organizations should be local if there are to be any. It strikes me that New York men should have their association, Boston men their association and Chicago men their association, &c. The firms in the various cities know the evils of their own communities best, and it is not to be expected that I should go to New York to decide upon affairs affecting trade there any more than that a New York piano man should be expected to come here and do so. Little jealousies should be dropped and local organizations should be formed and the piano men should meet each other."

IVERS & POND PIANO COMPANY—

"We shall not join any piano trade association or attach our name to such a scheme. It takes about all the time we have at our command to attend to our own immediate affairs and our constantly expanding trade, and many of the evils we hear of would never be cured by such an association, because the interests of the various firms are not identical. An agreement would, therefore, be impossible from the very nature of the case. No, we shall continue to attend to our own affairs in our own way, and let the trade association, if there is to be one, alone."

MR. JOHN McLAUGHLIN, NEW ENGLAND ORGAN COMPANY—

"I cannot attend the New York meeting of the committee and have notified Mr. Henry Behning, Jr., the

secretary, to that effect. I should very much like to see this thing become an established fact; we want some method to weed out the fraudulent dealer and an association would or could do so, I admit the small, honest dealer without much capital would be apt to suffer if his case would be decided by a trade association or tribunal. However, I hope things will go through all right and that some of those firms who did not participate at the first meeting will be on hand at the next. I must go to Portland on Monday and cannot attend the committee meeting."

Take Little Interest in It.

THAT RECENT MEETING OF NEW YORK PIANO MAKERS—
BOSTON OPINIONS.

At the meeting of piano makers in New York recently there were present representatives of some of the principal houses in this city. The meeting was called to consider a movement for the remedy of certain alleged evils in the trade, among others the credit system and the present state of freight rates.

At the Boston office of Mason & Hamlin—which house was represented at the New York meeting—a "Herald" reporter was told yesterday that the proposed organization was a kind of mutual protective association. The Boston office had not taken much interest in the matter, the representative at the meeting having been from the New York branch of the house. "It is impossible for us," it was said "to state definitely anything about the purpose of the organization, for it is not established yet. Any movement that has been made, so far as we are concerned, has been preliminary. We don't suffer very much from the evils of the credit system or the freight rates." The New England Piano Company was a little more enthusiastic. "The evils of the credit system," the reporter was informed, "are these: Wholesale dealers place goods in stores on speculation, and await the chances of sales to secure them their money. This is a sort of tyranny of capital that crowds out other dealers. We grumble about the freight rates because they are not uniform."

Manager Cheney, of the Estey Organ Company, held somewhat the same views about freight rates. "They are very shifting," he said, "and they give us a good deal of trouble. Sometimes the rate to a certain point will be \$6, and another time it will be \$2. We shall be very glad if any protective organization can remedy these evils. The credit system gives us a good deal of trouble also. We can't get our money quick enough, and many dealers are pushed to the wall by others who can afford to carry on a heavy credit business."—Boston "Herald."

Editors Musical Courier:

GENTLEMEN—You have heretofore been so universally courteous to me in extending the use of your columns for the expression of my opinions on current topics that I am tempted again to "say my say" on a subject at present agitating the trade to some extent—viz., the formation of a "Protective Union of Piano and Organ Makers of America." I have read very carefully the reports of the preliminary meeting held last week, and join with your trade editor in saying that the thanks of the trade are due to the energetic editors of the "Music Trade Review" for their efforts and success in bringing about such a meeting. I will go farther, however, and say that thanks are due them for bringing about such a meeting, for the reason that the idea may now be brought up for frank and fair discussion, and I think proof will be given that it is useless and impossible to combine the music trade interests so far as the manufacturers are concerned. I may be a little premature in stating positive opinions of the present attempt at organization before the report of the committee on permanent organization is made public, but I will venture on the premonition that they will develop themselves as positive facts later, and with the assurance that many other members of the trade who have given the matter due consideration think virtually the same as I do.

The objects set forth in the reports before me, while general and vague, are at the same time both desirable and impracticable. The first clause of the resolutions offered calls for a "credit reform" and the establishment of a general and branch bureaus of information, which information is, as I understand it, to be given largely, if not exclusively, by the manufacturers themselves for the benefit of each other. The second calls for an "adjustment of the freight tariff" and the third suggests the establishment of clubs in leading cities to be used as general headquarters by manufacturers and dealers in common.

Let us look at the present mode of ascertaining a dealer's standing. We have the banks, the mercantile agencies, Dun's, Bradstreet's, the North American and the various smaller companies, who have resident correspondents in all towns. The average piano or organ haus has traveling men or else some member of the firm travels himself.

These are the sources of information now open to us. Can they be improved upon? Can any way be devised that will insure us more safety in carrying running accounts than the personal investigation of the party to be trusted? If it can, it simply shows that the traveling men and the manufacturers themselves are not good business men, and deserve for the survival of the fittest to suffer all losses which their lack of judgment or want of shrewdness brings on them. And those who are wise enough not to be caught deserve the credit and the money which they have saved or were too careful to risk.

How many manufacturers are going to pour their business knowledge into a general pot from which each may help himself? Only the small, the lazy, the careless ones would profit by it, and the others would receive no compensation. And supposing that such a utopian state of affairs could ever be brought about, in how far would a member of this organization be bound by his allegiance to divulge the secrets of his business? Let us suppose that both A and B are selling to C on time. A's traveling man visits C and finds that something is going wrong and that there is a prospect for loss. What is A's duty in the matter? Should he run to B and tell him that something is up, and that they had better notify the Bureau of Information and all go in and get what they can? Well, not much. He telegraphs his traveling man to gobble all of B's pianos in some form or another and get hold of the leases, or his traveling man has sense enough to do this himself. Then, after it's all over, he may notify B and the rest of mankind through the bureau what he has done, and those who have not lost will declare that he did exactly what they would have done under the same circumstances. That's only one case where the bureau is outdone by the traveling man; there are a thousand more. Information of what is going on can be had just as readily and more accurately in the trade papers than through any bureau of information.

Suppose, too, that several manufacturers declare that D. & Co. pay their notes when they come due, and that they attend church. How large a line of credit are you going to extend D. & Co. without investigating his affairs on the spot? How do you know but that one of their largest creditors are carrying part of their account on consignment and would be only too glad to have you sell them on four months' time so that they can go in and take what you have shipped. And the maker might be perfectly correct in telling you that D. & Co. paid their notes when they came due. He couldn't be expected to tell you all about his private business arrangements as to the separate assignment account.

It may be tricky; yes, that's true; but, just the same, these things are done all of the time in the piano and organ business, in furniture and carriages, and boots and shoes and in everything else. It's *business*—tricky business if you will—but *business*, and you may not do it yourself, but someone else may. You can't guard against it entirely, but you'll be much safer if you look into matters for yourself and don't trust to the Bureau of Information. Again, there may exist a difference between a manufacturer and a dealer—a dispute about a commission—a question about territory, and the dealer lets his notes go to protest until it is settled. Perhaps it isn't settled, and in goes the information that E. & Co. have had their notes protested. There are dozens of cases of this same order, so that the bureau would be awfully apt to degenerate into a little washstand, where all could come to perform their commercial ablutions and go away dirtier than they came. There's nothing in the Bureau of Information scheme. Big houses don't need it, and little houses couldn't get anything from the big ones.

As to reforming the credit system, it can't be done. People are going along just as they did before, whether they are in a union or out of it; and, besides, there are always to be some houses who will stay out of it, and they'll keep to the present system and get all the dealers and do the business. It won't work, gentlemen—it won't work.

Now, about your freight tariff adjustment, what do you want or expect to do? You are shipping your goods first class or second class; are you paying any higher rates than shippers of other lines of goods who ship in the same class? If you are it isn't necessary to form a union to have the matter attended to. You are helping to pay now for an Interstate Commerce Commission, and any one of you making a complaint against a single transportation company can have your freight tariff adjusted in short order.

Next come club rooms. Very nice idea, but a man's wareroom or factory is generally a good enough place for him "to meet the dealers and communicate with them to advantage."

Now, what else can be done? Can you establish a tuners' guild, provide examinations so that you can have a higher grade of workmen? Would you pay any more for a tuner with a certificate of merit? Are you in need of good tuners? If you are it's your own fault because there are lots of them good enough for all practical purposes who would be glad to come to you if you will pay them a decent salary.

Can you establish a standard pitch? Who outside of a few large houses have adopted the Philharmonic pitch? Don't you know that a great many concerns are now making pianos which are tuned up to the (old) concert pitch and that they would sound worse than they now do if they were only tuned up to the Philharmonic? How many of these concerns are going to the trouble and expense of altering their scales and having new castings made and changing all their measurements so as to bring the best qualities of their instruments out at Philharmonic pitch? Not many—the old concert pitch is good enough for them.

Do you think you can obliterate the stencil by forming a union and taking in stencil manufacturers?

Can you arrange any system of apportioning territory to a dealer so that he won't fight with his next door neighbor?

Can you regulate consignments or prevent selling on installments, or establish a universal warranty?

There's little use of combining against strikes and lockouts. There are no strikes or lockouts now, and when you do combine you don't stick together. Someone always makes a break when he thinks he can gain a point and then there's a wild scramble and the devil catches the hindmost. No, you might just as well talk of establishing a union of picture painters to be bound by rules as a union of piano and organ men. It isn't like the grocery business or the dry goods business or any other business which handles staples that remain fixed or fluctuate with the market and give a basis to work on. There is no standard of value in the piano business; the value of a man's production depends beyond a certain point altogether on his commercial knowledge and business ability to push it into prominence. And so long as this is the case, and everyone must pull and push for himself without any standard to work from except that which he sets up himself, just so long will it be impossible for any unity of feeling and action to obtain in the piano and organ trade.

AN OLD PIANO MAN.

Illegal Piano Seizure.

JUDGE WURTELE rendered judgment yesterday morning in the case of McLellan v. Willis. This was an action for damages taken by Mr. Wm. McLellan against Mr. Alex. P. Willis under the following circumstances, as detailed by the learned judge: The plaintiff had purchased from one Grigg a piano, giving an organ valued at \$50 in part payment, and the balance to be paid by half the earnings of the purchaser's daughter as music teacher.

Grigg had had the piano from Mr. Willis, but it did not appear whether he was agent in the matter or had purchased it. Anyhow, McLellan dealt with Grigg alone, who absconded, owing considerable to Willis. The latter then took out an attachment by garnishment in the hands of McLellan. The seizure was made between the hours of 5 and 6 P. M., when, the learned judge remarked, an intrusion was made into the plaintiff's residence, notwithstanding the protests of his daughter, and the piano was carried away under the appearance of a colorable seizure. The proceedings were taken under Mr. Willis' instructions, and the court remarked the whole thing seemed to have been combined. The bailiff appointed Mr. Willis' own brother as guardian, who accompanied him, and beckoned to carters who were in readiness to come and take the piano away.

The court considered the act a serious injury, and if the bailiff had been called upon when the attachment was annulled his name should have been struck off the list. Plaintiff was entitled to damages, both real and exemplary, and judgment must go against defendant for \$250 and costs.—Montreal "Witness."

—E. T. Paull, manager of Sanders & Stayman's Richmond (Va.) branch has been on a visit to Chicago, Brattleboro, Boston and New York. Mr. Paull says that competition in Richmond is great, but that he does not mind it as it develops trade.

= WE HAVE STARTED =

The Manufacture of PIANOS at

WATERLOO, N. Y.

First Specimens ready in about a month.

WATERLOO ORGAN CO.

WEBER STENCIL.

Affidavits Showing the Sale of Stencil
Weber Pianos.

A BROOKLYN DEALER SUED.

Stencil in Ohio.

FOR some time past there have been rumors rife that stencil pianos were offered for sale and sold in the city of Brooklyn, instruments bearing the names of some of the large and renowned piano manufacturers of the country. An investigation was thereupon begun, which resulted in the discovery that pianos bearing the name of "Weber" were sold by a well-known dealer in that city, and that these instruments were low grade New York pianos, such as usually were made use of in that kind of stencil trade.

Mr. Albert Weber, who made these investigations, decided that some action was necessary, and, as a result, Justice Van Wyck, of the City Court of Brooklyn, on the complaint of William Foster, trustee of the estate of Albert Weber, and on the strength of affidavits referred to later on, issued a temporary injunction against Otto Wissner, a Fulton-st. piano dealer, to show cause in the special term of his court, on September 28, at 10 o'clock in the forenoon, why he "should not be enjoined and restrained during the pendency of the

action (in the meanwhile entered) from selling, offering or exhibiting for sale any pianos bearing the trade mark of the plaintiff," to wit, "Weber, New York."

The complaint, after going through the usual formalities in cases of that kind, states "that the said defendant, Otto Wissner, had infringed the said trade mark, and that at No. 302 Fulton-st., and elsewhere, had sold inferior and cheap pianos labeled with the trade mark aforesaid, 'Weber, New York,' and has sold them as and for the genuine Weber pianos and under the name of Weber pianos."

Mr. William Foster, trustee of the estate of Albert Weber, adds his affidavit to the same effect, exhibiting at the same time the photograph of the stencil, taken by an amateur photographer, which gives a good idea of the trade mark used by Otto Wissner.

The affidavit of one Elizabeth Bingham is also attached to the complaint, and she swears that "on the 10th day of September, 1889, I bought a piano from the defendant Otto Wissner at his warerooms on Fulton-st., in the city of Brooklyn. The price of said piano was \$190. I bought the said piano on the installment plan and paid \$15 for the first payment. Said Wissner gave me an agreement in writing that when I had paid him \$190 altogether he would give me a bill of sale of the said instrument. The piano was delivered at my house on the 13th day of September, 1889. It is numbered 14,822. At the time when I bought the said piano it was represented to me to have been made by Weber, and it bears the Weber trade mark. It is the same instrument which I on the 6th day of September, 1889, exhibited at my house to Mr. Edward Stroud."

Mr. Edward Stroud is the superintendent of the Weber factory. He visited No. 93 Johnson-st., Brooklyn, where Mrs. Bingham showed him the piano. Mr. Stroud in his affidavit said: "The said piano was not a genuine Weber piano, and was a cheap and spurious imitation. All the Weber pianos bear the name 'Weber' on the iron plate, which can be seen plainly when the top is lifted. This piano did not bear such

name. In all of the Weber upright pianos the bass strings are wound with copper wire; in this piano the bass strings were wound with iron wire. There were other small marks of difference, all of which enable me to say positively that Mrs. Bingham's piano was not a genuine Weber piano. I am the superintendent in the Weber factory and have been engaged in making Weber pianos for 37 years."

The tuner, Frederic Lufberry, in an affidavit swears that on September 11 he visited the house of a Mrs. Dugan, 422 Gates-ave., Brooklyn, and there solicited employment in tuning the piano. He found a piano there bearing the trade mark "Weber," but he was enabled to say from his familiarity with pianos that it was bogus and never made at the Weber factory. Mrs. Dugan informed him that she bought the piano from Otto Wissner.

The most remarkable affidavit, however, is that of Henry C. Conradson, who swears that he was at one time a bookkeeper in the employ of Otto Wissner, and that he knew that the said Wissner dealt in bogus Weber pianos, and "that he kept the stencil of the Weber trade mark in his safe for use if anyone wanted to purchase a Weber piano, and that he used the said stencil to convert Hale and other cheap pianos into Weber pianos, and that an examination of his books will show a large number of sales of these bogus pianos," &c.

It was about a month ago that we first heard that someone in Brooklyn was engaged in selling stencil pianos, not only of the name of Weber, but of other well-known makers stenciled upon them. Of course, it is very easy to say what the final outcome of this suit will be, as it is a very clear case of the violation of the trade mark laws, and comes right into the line of the stencil warfare of THE MUSICAL COURIER.

In Ohio there has also been a great stencil racket in progress, as witness the following dispatch, part of which only appeared in some of the Eastern daily papers:

MILFORD CENTRE, Ohio, Sept. 18.—For about two months

ESTABLISHED IN 1851.

VOSE & SONS PIANOS

ARE UNIVERSAL FAVORITES.

They Bewilder Competitors and
Delight Customers.

RELIABLE AGENTS WANTED.

VOSE & SONS PIANO CO.,

170 Tremont St., Boston, Mass.

BRAUMULLER

Upright Pianos,

MANUFACTURED BY

THE BRAUMULLER CO.

(Incorporated under the Laws of the State of New York)

OFFICE AND FACTORY:

423 Eleventh Avenue, near 35th Street,

NEW YORK.



KELLMER
PIANO ORGAN WORKS,
HAZLETON, P.A.

For Price and Territory address the Manufacturers.

BOARDMAN
& GRAY:
PIANOS
ESTABLISHED 1837.

Factory, 543, 545 & 547 Broadway,
ALBANY, N. Y.

CHASE
BROTHERS
PIANOS

WITH THE

CHASE PATENT SOUNDING BOARDS

Are Unrivalled for Pure Quality of Tone.
Catalogues and Price to the Trade Furnished on
Application.

FACTORY, 61, 63, 65, 67, 69, 71 FRONT ST.
OFFICE AND SALESROOM, 92 MONROE ST.,
GRAND RAPIDS, MICH.

CLIFFORD A. SCHMIDT.

Solo Violinist, Metropolitan Opera House and Seid
Orchestra. Concerts and Instruction.
Address Chickering Hall, New York.



ALWAYS CLEAN,
ALWAYS IN ORDER.
ALWAYS ACCESSIBLE.
NO TEDIOUS SEARCHING.
NO TORN MUSIC.
NO LOST MUSIC.

FLORENCE CABINET CO.

628 Opera House Building,
CHICAGO.

TURLEY'S PIANO LUSTRE.

An absolute remedy for cloudy pianos (war-
ranted). Nothing like it on the market.
Sample Bottles 60c., express paid. Address

MUELLER MUSIC CO.,
103 MAIN STREET, COUNCIL BLUFFS, IA.

CLARENCE BROOKS & Co.,

MANUFACTURERS OF

Fine Piano Varnishes,

COR. WEST and WEST 12th STREETS,

NEW YORK.

this and the adjoining counties of Champaign, Madison and Clark have been sharply canvassed by two handsome, business-like men selling pianos. They claimed to have received, through the failure of an Eastern music house and through advertising, a number of pianos which they wished to dispose of speedily, and to expedite matters they offered the instruments at astonishingly low prices, working exclusively among the farmers, who in these counties are all in good circumstances.

They had possession of Eastern made cheap pianos—the firm name is withheld, as the manufacturers may be innocent parties to the transaction—which had been shipped without any identifying mark, and hence were open to the familiar process known as “stenciling.” In their application of this plan lay the unblushing and criminal rascality of their operation.

Sending one man along in advance, who noted the families open to conviction as possible purchasers, he at the same time learned which manufacturer's pianos they preferred. These facts were communicated at once to his confederate, who was supplied with stencils bearing the names of Steinway, Chickering, Decker Brothers and a half dozen others of note in the piano world. Knowing the desire of each prospective victim, he was by this means enabled to approach him ostensibly with the instrument of his choice, and usually succeeded in making a sale for a good price of an instrument that cost not more than \$100, at a generous calculation.

A gentleman who has been on their trail says the two men have sold 100 pianos, at an average profit of \$120, making \$12,000 clear. A warrant is out for their arrest for obtaining money on false pretenses. They have fled.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
236 STATE-ST.,
CHICAGO, September 21, 1880.

IF competition is truly the life of trade Chicago's business in the piano line ought to be very large. There is no city in the Union, unless it be Philadelphia, which can compare with it, but the business is large—very large—and even the new houses that have only, one might say, just opened their doors are doing an excellent business, while the others are not doing any less; on the contrary, the business seems to be opening up in fine style, if the last two weeks can be taken as a criterion of the whole season through.

It is a question if more competition in the manufacture of pianos would or would not be for the benefit of the trade; those who are in the business here are doing so well that they might be apt to say “let well enough alone,” but we are still of the opinion that more manufactories would be for the general benefit of the trade, and would bring a still greater number of dealers to this city to purchase their stock. We are quite sure of a welcome to any who wish to embark in making pianos or any part of the instrument not usually made by the

manufacturers of pianos themselves, such as actions, keys, &c.

The fire at the Exposition building last Saturday evening, while close to the musical instrument exhibits did little damage to them; the only firm who seemed to have suffered from it being Messrs. Julius Bauer & Co., and their damage did not amount to over \$500, which was fully covered by insurance.

One of the most prominent houses in the city, we hear, make it a point to not only not know where some of their neighbors' places of business are, but even go so far as to say “they think they have a place somewhere in New York.” It is so perfectly natural for a person who wishes to find a house to go into a house of the same kind to inquire for them that one would suppose common courtesy would compel them to direct an inquirer where to find a competitor; but this isn't the sole reason. By not doing such a little favor, they subject themselves to positive dislike, and create a feeling in favor of their competitor. There is no excuse for ignorance, or rather assumed ignorance, of this kind, except from some new comer to the city, and it would be a good thing for even such an one to inform himself as soon as possible.

One of the most intelligent men in the trade in this city was recently speaking to the writer in relation to the style of case which has been used by a certain prominent manufacturer for a number of years. The gist of his remarks was that they were cheap looking and far from attractive in any way. In order to test how far his remarks were influenced by prejudice, we took the trouble to induce him to examine the case of a piano which is so identical in style as to be sometimes taken for it by even those who handled the first mentioned piano. It was exceedingly amusing to hear the words of approval be expressed relative to the style, which he condemned in the other make of instrument.

We wonder if it wouldn't be a good idea for all manufacturers and dealers to examine thoroughly and without prejudice instruments other than those they are directly interested in. We hear dealers often say they really know little or nothing of many makes of pianos, and to hear of the prices they sometimes pay for very inferior instruments we are convinced that they tell the exact truth.

Mr. John Gerts, of Messrs. William H. Bush & Co., had the misfortune some time ago to have his son, some 10 or 11 years of age, run over by a North Side grip car and is now suing the company for \$25,000. The boy has recovered, but will be obliged to wear a cork leg for the remainder of his life.

If there is any house in this town doing a better business than Messrs. Steger & Co. we don't know it. By actual count there were 78 pianos on the floor a few days since, but it doesn't take them long to dispose of that many. A beautiful Style G Sterling piano is one of the latest arrivals, and it deserves high commendation as a real work of art in the design and finish of the case and approbation for its tone and action.

—Thompson Park, formerly of Springfield, Mass., has bought out Jacob Brothers' branch store at Plainfield, N. J.

Trade Notes.

—The new Estey organ branch at Rutland, Vt., is now open.

—Abner Goddard has reopened his old music stand in Springfield, Mass.

—S. N. Bridge & Son, of Oshkosh, Wis., took first premium on pianos and organs at the Fond du Lac fair.

—W. H. Calhoun has added musical instruments to his line of sewing machines, at Marshalltown, Ia.

—Mr. H. A. Booth, formerly with Christie & Co., is now with the New England Piano Company, of this city.

—Mr. John Church is still at Little Compton, his country residence, and will not return to Cincinnati for some time.

—Says the Rochester, N. Y., “Chronicle:” “The Waterloo Organ Company is now manufacturing from 35 to 40 cabinet organs per week.”

—The offices in the upper floor of the Chickering Building, on Tremont-st., Boston, formerly used for office purposes by Messrs. Chickering & Sons, are to let.

—The continuous rains have again delayed the building of the large addition to the Weser Brothers' factory, but it will probably be completed during this week.

—Mr. Arthur A. Ashforth, of Chickering & Sons, returned on Sunday last from his annual European trip very much improved in health and in excellent spirits.

—The Distin manufactory of band instruments will be shortly moved from Philadelphia to Williamsport, Pa., where a factory 30x150 feet is now being erected.

—At the fire in the New Era Exposition Building at St. Joseph, Mo., Mr. T. J. Washburn lost his entire exhibit, while Mr. S. R. Huyett sends us an inventory of his loss footed up to \$9,175.

—Mr. H. W. Smith, of the Smith American Organ and Piano Company, who is much engrossed with the new patent Smith upright, spends most of his time at his home in Greenwich, Mass.

—Some of the handsomest San Domingo mahogany that we have ever seen has been worked up in fancy upright cases by Messrs. James & Holmstrom. Fifteen were made altogether, and the last of the lot was sold last week.

—Mr. Edward F. Droop, of Washington, D. C., accompanied by his son, arrived from Europe last Saturday, enjoying the best of health, and he stopped in New York long enough to select some pianos for his fall stock.

—At the great exhibit McCammon pianos are placed on exhibition and attract no little attention from the many who know a good instrument when they see it, and recognize in the McCammon one that it is difficult to excel.—Albany, N. Y., “Press.”

WANTED—A competent, experienced grand piano action regulator and finisher in a large Boston piano manufacturing business. Address Boston, care of THE MUSICAL COURIER.

Silver Medal, Paris Exposition, 1878. Gold Medal, Antwerp Exposition, 1885.
Two Silver Medals, London, 1885.

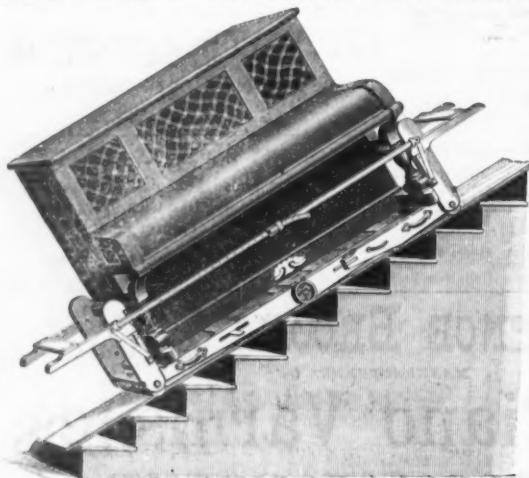
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A convenient and complete Hand Gymnasium for Pianists.

It gives a direct exercise for every movement that the hand or finger is capable of, and allows of a very rapid motion, thus securing to the muscles elasticity and rapidity of action as well as strength.

It prepares the hand for keyboard practice in a physiological, scientific and common-sense manner, and does away with disagreeable drumming. A few moments' exercise with it will put the hands in the best possible condition for concert playing, while its use by students will secure to them the rapid and even development of the muscles, and save three-quarters of the time usually spent in acquiring a good technique.

It is small, light, neat, durable and exceedingly practical, weighs but 2 ounces, is handsomely nickel plated, can be carried in the pocket and is within the reach of all.

Correspondence solicited with teachers and schools. Sent by mail to any address for \$4.50.

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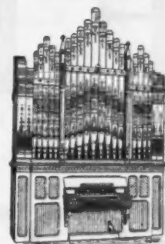
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Lansing Music Company.

ONE of the handsomest buildings which has been erected on the fair grounds for the permanent use of an individual firm is that of the Lansing Music Company. This concern was organized in July last, and they have permitted no grass to grow under their feet since the articles of association were signed. One of the beautiful new rooms in the Hudson-Baird block was specially fitted up for the business and stocked with musical goods of every description. All the standard makes of musical instruments are handled. They are the State agents for the Schomacker gold string piano. It is noted for the superior tone quality attained from the gold wires, their proof against oxidation, richness of appearance and the general superior construction of the instruments. The first gold string piano ever manufactured was exhibited by the Schomacker Piano Manufacturing Company in 1876, at the Philadelphia International Exhibition.

The firm also handles the Emerson, Everett, W. W. Kimball pianos and Wilcox & White pianos; Kimball and Story & Clark organs, violins, guitars, zithers, banjos, and, in short, musical instruments of every kind and description. A full supply of sheet and book music is always kept in stock. The firm has in their employ an expert tuner whose services are in constant demand.

The Lansing Music Company's building at the fair ground is the centre of much interest. They have 15 pianos and organs of different manufacture on exhibition and deft fingered artists bring out all the melodies they possess.—"J. Lansing Journal."

Cincinnati Competition.

COMPETITION causes many complications, amusing and otherwise, these days. An incident of competition in the piano trade recently has caused a broad smile to pass around town and everybody looks upon it as a funny event, all, perhaps, save the parties immediately interested. It beats the wildest days of hustling when sewing machines were being sold for five times their worth and the companies were bound to make "big" hay while the sun shone. But the story:

Mr. Hoffman, connected with Mr. Benjamin Hey, who nightly climbs à la Martin cable to the royal heights of superb Avondale, recently decided that his home must be beautified with a piano. He must have a good piano. He went to Krell's, on Fourth-st., and told them he wanted a good piano and wanted a Steck piano put in his Avondale home for a few weeks' trial. Mr. Krell forthwith shipped the piano, feeling assured in his business bones that it would never come back.

"The Steck piano it never takes a back seat," said the elder Krell, as he stood in his store and saw the piano depart on its hillward journey.

But Mr. Hoffman had heard of another piano, too, and thought that while he was down town it would be a good thing to have another piano in the house. Then he could compare the two famous pianos at his leisure. Piano firms, he rea-

soned, always jump at the chance of "placing" a piano. So he went across to the Steinert & Sons, and wanted to know if that house would be willing to trust a Steinway in his Avondale home for a few days, as he was casting about with an eye to purchase.

"Certainly, certainly," said the never-let-a-business-chance-slip young Steinerts, and they stood in their elegant lobby and looked out their broad plate glass windows and saw their elegant Steinway depart hillward, and like Mr. Krell and his Steck, they just knew it would never come back. The idea of a Steinway coming back! But the Steck piano had the lead by a few laps and "got there" first and was located in the choice corner, only the servant girl being home, it seems. Presently up drove another wagon and the men proceeded to unload another piano and walk in with it.

Mr. and Mrs. Hoffman were not at home. Only the servant girl was in charge. She knew one piano was coming, but nothing had been said about two pianos. "Whose piano is that?" asked the Steinert men. It was a Steck. "When did it get there?" She told them it had just come in. "Why, there surely must be some mistake. The Steinway has been ordered. The Steck men have made a mistake. It must be removed." But the men had gone, the bewildered servant girl told them. "Oh, then, we will accommodate you," was the reply. And the girl saw the elegant Steinway slide into the place that the superb Steck had just occupied.

It is said that the Steinert men, filled with enthusiasm for their house, actually took the Steck piano down town and deposited it in front of Krell's store. Of course the heads of the Steinert house knew nothing of what was going on, and the whole matter is rather to be considered in the light of a joke. About all it will amount to will be a caution from the heads of the Steinert house to their hustlers to go slow next time. The whole affair will be good naturedly adjusted between the rival houses beyond a doubt.—Cincinnati "Times-Star."

WANTED—By Junius Hart, of New Orleans, a salesman or two. For additional particulars address Mr. Hart, who wants live men who understand the piano and organ trade.

SITUATION WANTED—By a young man who understands tuning and polishing pianos, where he can improve on repairing. Address R. B., care of MUSICAL COURIER.

WANTED—A sheet music clerk; one thoroughly posted and who can speak both German and English, can find a steady situation. Apply to Wm. Rohlfing & Co., Milwaukee, Wis.

The Trade.

—Mrs. Oliver Ditson will soon occupy her new residence on Commonwealth-ave., Boston.

—Mr. P. H. Powers, of the Emerson Piano Company, will be back from Canada about October 1.

—The Henry F. Miller & Sons Piano Company, of Boston, are about to bring out a new line of upright cases.

—Mr. Poole is traveling for C. C. Briggs & Co. in New York State, Ohio and Pennsylvania and reports trade as fair.

—Mr. Wm. R. Gratz has just received from Europe a particularly fine Stainer 'cello and some rare violins of great value.

—A new style Everett upright has a swing desk along the full length of the piano. It does not operate on pivots but swings.

—We find that the varnishes of Hastings & Winslow are in greater demand than ever among Boston piano manufacturers visited by us last week.

—Isaac I. Cole & Son have just cut the finest walnut burl that has been seen in this city for fifteen years. It contained 9,200 feet, 6 feet long and 3 feet wide.

—The demand for the new styles of Mehlin pianos is so heavy that although they are working with all their force they can't catch up, and seldom have a finished piano to show.

—The time is rapidly approaching when the Mason & Hamlin Organ and Piano Company will occupy the large lower floor of the building in Boston in which their present wareroom is located.

—C. H. Henning is jubilant over the success of his business, has enlarged his facilities and is working hard to catch up with his orders. He received orders for 16 pianos in one day last week.

—The business of Mr. G. W. Stratton, of Boston, which was advertised for sale some time ago, has been purchased by Mr. H. C. Barnes, who was formerly connected with Mr. Stratton as manager.

—We understand from a contemporary that Mr. John T. Morse, of the Morse Musical String Company, has closed out his string business to devote himself entirely to the interests of the Koehler Piano Company, of which concern he is a member.

—The piano displayed in the window of B. A. Atkinson's furniture and household goods establishment, in Boston, stands between two cook stoves. Atkinson sells furniture, stoves, pianos, &c., and the piano department is in charge of J. A. Eldridge.

BEHR PIANO

— HAS BEEN AWARDED A —

GOLD MEDAL,

The First Award of Merit,

— AT THE —

MELBOURNE CENTENNIAL EXPOSITION.

The Award was made January 31, 1889.

Extract from a Letter received from Mr. W. P. HANNA, of Melbourne, who represented the BEHR PIANO at the Exposition:

MELBOURNE, February 19, 1889.

I must compliment you on the way these two Pianos have stood this climate; they are in as perfect condition as when they left the factory, and they have been more exposed than any other Pianos in the Exhibition, and a good many of the other Pianos and Organs are much the worse for being in the building, or I may say for being in Australia. My place in the Exhibition was right against the side of the building, and the side and roof are of corrugated iron and the sun had full sweep on the side and roof of the building all the afternoon, and it was very like an oven a good part of the time, but it had not the least effect on the Pianos.

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GRAND, SQUARE and UPRIGHT **PIANO ACTIONS.**

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Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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Great Power, Evenness of Scale, Rich Singing Quality,
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ernacle, 4; First Presbyterian,
Philadelphia, 3; Trinity Ch.,
San Francisco, 3; Christ Ch.,
New Orleans, 3; and Pitts-
burgh R.C. Cathedral, 2.

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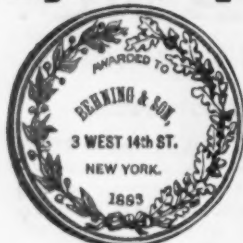
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